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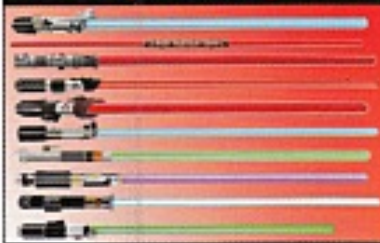
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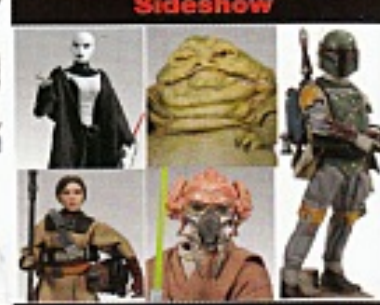
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MASTERS OF THE UNIVERSE

TRANSFORMERS

LEGENDS

STAR WARS

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MASTERS OF THE UNIVERSE

TRANSFORMERS

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CONTENTS



STAR
WARS
INSIDER

NEWS

08



COM-SCAN

All the news from **Celebration IV** including details of the CGI *Clone Wars* TV series, the brand new Yoda stamp, and much, much more.

COVER FEATURE

10



STAR WARS: THE CLONE WARS MEET THE SHOW'S CREATORS

Star Wars Insider scores a truly exclusive interview with CGI *The Clone Wars* TV series gurus Dave Filoni and Catherine Winder.

STARWARS.COM

14



BEST OF STARWARS.COM

Missed it online? Check out the best of the official *Star Wars* web site, right here! This issue includes a 1977 *Star Wars* diary, a sneak peek inside DK's latest, and the Kaiser Chiefs.

FEATURES

18



CELEBRATION IV: EVENT DIARY



Were you there? No? Have no fear! *Star Wars Insider* takes you on a trip to Los Angeles and beyond with our exclusive **Celebration IV** diary!

26



MAY THE FACTS BE WITH YOU: PART TWO: #51-100

Discover the second 50 of 100 things you didn't know about *Star Wars: Episode IV A New Hope*! Featuring rare images from the Lucasfilm archive.

34



PIRATES OF THE BOARDS: PART FOUR

Another treasure trove of lost storyboards from the original *Star Wars* movie throws new light on the development of the film.

40



TAYLOR MADE: SPECIAL EDITION

Star Wars' Cinematographer Gilbert Taylor has enjoyed a prestigious career. At 93 he looks back at his time in that galaxy far, far away.

DEPARTMENTS

07



EDITOR'S WELCOME

Discover the inside story of *Star Wars Insider*'s adventures at **Celebration IV**, the world's largest *Star Wars* convention!

49

JAWA'S CORNER



50



BOOKS: INFERNO

Troy Denning discusses unleashing hell on the galaxy in *Inferno*.

52



COMICS:

STAR WARS: DARK TIMES

Writers and artists explore the mystery and potential of the last unexplored movie era.

54



TOYS: "WHERE DID YOU DIG UP THAT OLD FOSSIL?"

Immortalizing Obi-Wan Kenobi.

56



STAR WARS Q&A

Your questions answered!

58



SCOUTING THE GALAXY



Inside the world of *Star Wars* collecting, with Steve Sansweet.

62



INTERNATIONAL COLLECTING: CANADA

Unusual *Star Wars* items from around the world.

64



SET PIECE: SUPREME CHANCELLOR PALPATINE'S OFFICE

Dispensing with Galactic freedom and the Jedi.

66



PADAWAN'S CORNER

Insider offers some "How to Draw..." advice.

69



BANTHA TRACKS



By the fans, for the fans. This time round we have an **Celebration IV** spectacular!

74



THE INDY VAULT

Star Wars Insider takes a look back and delves into the Indiana Jones movie vault.

76



COMLINK LETTERS

Your *Star Wars* memories explored, plus Bounty Hunters' fan photos.

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"DIDN'T WE JUST LEAVE THIS PARTY?"

It was a surreal sight that greeted our eyes as Deputy Editor Jonathan Wilkins and I approached the Los Angeles Convention Center in May. We might as well have been in Mos Eisley, as the place initially appeared to be a veritable hive of scum and villainy. Instead, it turned out to be **Celebration IV**, a gathering of some of the friendliest fans on the planet, drawn together to celebrate the 30th anniversary of *Star Wars*.

We had a fantastic time, although the endless playing of John Williams' wonderful *Star Wars* theme did begin to grate by the time Monday rolled around! We met with many *Insider* contributors – and would-be contributors (hi, y'all) – and chatted

with readers, fans, and professionals, all of whom had gathered to celebrate their love of all things *Star Wars*.

One of the many great things about *Star Wars* – and this was very evident over the weekend – is its appeal to a family audience. Many parents brought their kids, while many (overgrown) kids brought their parents – some of them in costume! Few other film and TV fandoms have that true family appeal – and that's one of the main things that ensures that *Star Wars* will have a huge future beyond even the new generation that the prequel movies brought to the party.

Speaking of what's coming next: the near future

for *Star Wars* is the CGI TV series *The Clone Wars*. We've seen it! It's fab! The trailer specially prepared by supervising director Dave Filoni (there's a *Star Wars* fan who's landed on his feet!) genuinely wowed the audiences at **Celebration IV** who were lucky enough to see it on a giant screen, sound blasting at full volume.

Our exclusive interview with Filoni and producer Catherine Winder starts on page 10, while our diary of **Celebration IV** kicks off on page 18. Write us with your **Celebration** stories and Bounty Hunter photos (see page 76) – and remember, *Star Wars* is the party that never ends!

BRIAN J. ROBB, EDITOR

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THE LATEST NEWS AND INFORMATION FROM THE STAR WARS UNIVERSE

THE CLONE WARS REVEALED!



CELEBRATION IV AUDIENCES GET FIRST GLIMPSE OF THE NEW STAR WARS!



Obi-Wan Kenobi gets a new look for his starring role in Lucasfilm's *The Clone Wars* TV series



The *Star Wars* TV series *The Clone Wars* has a true fan at the helm in the form of supervising director Dave Filoni. Along with the specially-prepared trailer (now on starwars.com) and three panels, Celebration IV attendees were treated to the sight of Filoni dressed as his favorite character, Plo Koon, and giving away part of his personal *Star Wars* toy collection at an Episode III premiere.

Fans emerging from the initial screening of the dramatic and dynamic *The Clone Wars* trailer were overwhelmingly positive in their reactions.

During the panels Filoni and producer Catherine Winder discussed how they came onto the project and some of the challenges they've faced in bringing *Star Wars* into the realm of 3-D computer animation. Filoni

admitted that he thought the initial call from Winder to talk about the project was a prank. A lifelong *Star Wars* fan, Filoni was happy just to have met George Lucas, so the fact that Lucas has been heavily involved in *The Clone Wars* TV project has proved to be an extra bonus.

The pair revealed that the initial plan is to produce a batch of episodes that are 22 minutes long, all of them standalone episodes that can be enjoyed on their own, but some of which will also create multi-part story arcs. The show will feature a lot of action, but equal amounts of significant character development. It's also likely to feature a good mixture of established and brand new characters.

One of the writers is Henry Gilroy, a veteran of Dark Horse's various *Star Wars* comic books and one of the episodic directors is the *Star Wars* prequel animation director Rob Coleman. There's no television partner announced, but the show is likely to debut in the fall of 2008. 🌟

Check out *The Clone Wars* exclusive interview on page 10

To see *The Clone Wars* trailer visit starwars.com

Keep watching *Star Wars Insider* for more *Clone Wars* exclusives!

YODA STAMPS OUT SITH LORD

DIRECTOR IRVIN KERSHNER CALLS YODA "A CHILDLIKE MASCOT"

Yoda has defeated Darth Vader! In a popular vote to select which stamp would be issued as a stand-alone from 15 *Star Wars* stamps featuring characters or ships from the six-movie saga, the diminutive Jedi Master defeated the ever-popular Sith Lord.

With around 500,000 votes cast, the Yoda stamp, drawn by popular artist Drew Struzan, won by approximately 10,000 votes, postal officials have confirmed.

Irvin Kershner, who directed *The Empire Strikes Back* which introduced audiences to the character of Yoda, offered *Star Wars Insider* his thoughts on what makes the diminutive Jedi Master such a hit with fans and public alike.

"Yoda was a nightmare for me!" he told *Insider*. "It was hard for me to believe that we could make this puppet of plastic and rubber, with a lot of wires sticking out of it, and with poles for his ears to go up and down, work. I was concerned in case we couldn't make it into a living thing. When he's trying to go through Mark [Hamill]'s stuff and he tastes the cracker and throws it away, all that was important; everything he does that has a little bit of humor is very important because that was zen humor for me - he's a little Buddhist!"

Kershner, who was hand-picked

by George Lucas to direct the second of the original trilogy, went on to add: "It's difficult to think of a creature who is a great master and is childlike, and yet is appealing to a lot of people, but there they have it. You've got a little mascot! I guess it worked!"

The *Star Wars* stamp sheet is available for purchase in Post Offices across the USA, via www.usps.com, and by calling 1-800-STAMP-24.

The Yoda single-stamp sheet will be released this fall. 🐼



STAR WARS HAS ITS DAY



Celebration IV's opening ceremony featured a surprise appearance by Los

Angeles Mayor Antonio Villaraigosa (wearing a Yoda tie) who attended the event to officially proclaim May 25 *Star Wars* Day in the city of Los Angeles. 🐼

Photo by Kristen DeVille

INDY WHIPS UP AN ALL STAR CAST

With filming now underway on the long-awaited new Indiana Jones movie, several stars have been confirmed to be joining Harrison Ford and Shia LaBeouf.

British tough guy Ray Winstone will star alongside Academy Award nominee John Hurt and Academy Award winner Cate Blanchett in the film, whose title is yet to be revealed.

Confirming that he would not be involved in the film, Sean Connery, who played Professor Henry Jones, Sr. in *Indiana Jones and the Last Crusade*, issued the following statement:

"I thought long and hard about it and if anything could have pulled me out of retirement it would have been an Indiana Jones film. I love working with Steven and George, and it goes without saying that it is an honor to have

Harrison as my son. In the end, retirement is just too damned much fun. I do however, have one bit of advice for Junior: Demand that the critters be digital, the cliffs be low, and for goodness sake keep that whip by your side at all times in case you need to escape from the stunt coordinator! This is a remarkable cast, and I can only say, 'Break a leg, everyone.' I'll see you on May 22, 2008 at the theater!" 🐼



FIGHTING THE

THE ARTISTS BEHIND *THE CLONE WARS*, DAVE FILONI AND CATHERINE WINDER, SIT DOWN EXCLUSIVELY WITH *STAR WARS INSIDER*!

WORDS: BRIAN J. ROBB & JONATHAN WILKINS

Fresh from playing to three halls filled to the brim with ecstatic *Star Wars* fans, *The Clone Wars* animated TV series producer Catherine Winder and supervising director Dave Filoni sat down exclusively with *Star Wars Insider* to reveal some details of the upcoming next on-screen *Star Wars* adventures.

Both have strong animation backgrounds. Winder was Senior VP of Production for Fox Feature Animation and worked on *Ice Age* and has also worked for Walt Disney, HBO, MTV and Hanna-Barbera, while Filoni was a director on the acclaimed Nickelodeon show *Avatar: The Last Airbender*, and has worked for Film Roman and Disney.



Star Wars Insider: How are you bringing that unique *Star Wars* feel to this TV series?

Catherine Winder (CW): I think that's in the initial writing, in terms of really going for that exciting, fun adventure. We're trying to be true to it, working closely with George [Lucas], and Dave [Filoni] knows the films so well.

Dave Filoni (DF): I think a lot of it has to do with the fact that we are working in CG. If we were doing a 2-D cartoon, you could still get it to feel like *Star Wars*, but you couldn't get the dynamic visuals that *Star Wars* demands. The movies pushed the envelope of what you can do on screen, so when George moved into animation, he wanted to continue that. It's that attitude of being innovative and finding ways of doing things that you couldn't do before that plays into *Star Wars*. **CW:** It's also partly the way we're making it, using pre-visualization. We take a really cinematic approach to how we're going about this and have a real live-action feel. Dave is George's Padawan. George took him under his wing and he's been training Dave in storytelling and cinematography. It's incredible how they give you that visceral, exciting experience.

DF: The first thing I edited on this show was just in 2-D drawings as animatics. George liked it, but he said "It's not fun." And I thought, "Well, gee, George I don't know what that means." So he's been teaching me. The fact that George is involved, more than any other reason, is why it comes out feeling like *Star Wars*.

Within a 22-minute per episode running time, how do you bring the epic scope of *Star Wars* stories to the show? Will there be on-going story arcs?

CW: We are not just doing stand-alone episodes; we are producing these so we can have that big, epic feel to the storyline in two- and three-parts. Actually, there is one four-parter. Some episodes are stand-alone stories, of course.

DF: It's a challenge. For an epic-scale, 22-to-24 minutes isn't long – that's an intro to most movies! We definitely try to pace it so that you feel like you've watched a whole movie. The fact that we're quickly paced reflects what *Star Wars* always was: When people saw the original *Star Wars* in 1977, it was one of the fastest-moving things they had ever seen.

CW: They're jam-packed, but they're paced so that you really do have that personal story come through. Then you have these really exciting sequences that are true to the *Star Wars* universe. In order to make those special, we have to pace them properly when we edit the shows.



CLONE WARS

What about the unique look of *Star Wars*? Are you staying true to the films' special look?

DF: It's really just plugging it in: we don't try to reinvent anything. I think that's key. I know what a Republic Cruiser looks like, I know what Plo Koon looks like. Design changes I do based on necessity, because I can't do major cloth simulation or we can't rig something that elaborate. That's where we choose to make some design changes. For the most part, it's a real thrill that we have so much designed material to work off. You normally don't have that. Establishing its own reality was the thing. There is an anime influence. The vehicles look relatively the same; we didn't mess with their proportions. Anakin looks pretty realistic, in this universe. Yoda was a puppet in the movies, so he's more cartoony in ours. [Japanese animation director] Hayao Miyazaki always did that kind of thing: He'd have very cartoony characters mixed with very real characters. It's that same dynamic going on. We've kept all the style choices within the Ralph McQuarrie and Joe Johnston overall look.

Have you looked back over some of the original production artwork for guidance?

DF: Constantly. The environments people saw at Celebration IV, and the kind of painterly look to the characters are all inspired by Ralph McQuarrie's concept paintings. The idea that I wanted was to have those be like moving pictures, 3-D images of Ralph McQuarrie paintings come to life with these stylized characters from the Cartoon Network *Clone Wars* on top of it. We're constantly referring to both. Actually, George gives me designs of things. When he has ideas he'll say "Here, use this," and hands me something Joe Johnston designed for the first trilogy. Then we bring it to life on our series. There's something Erik Tiemens designed for the prequels that we use in the series. CW: George will give us that input at the core story idea stage, so that we can reference it and use it to inspire the writing. In terms of finding the look, it was quite technically challenging to be able to take those paintings and bring them into 3-D. We have a really good Technical Development team, led by Andrew Harris, that works closely with Dave and collaborated with him to make that happen.

Setting up the studios in Marin County and the Lucasfilm Animation facility in Singapore has been quite an adventure for you.

CW: It's still an adventure. We're just starting to hone how we do this. While we've been doing this for a couple of years, we're all new and the chemistry is only now beginning to kick into gear. This time last year we were not only trying to find out what the stories were that we were producing, but how we were technically producing them. It was all really loose until late in 2006, when we felt we had really nailed our process.

How involved is *Star Wars* writer/director George Lucas?

CW: When I hired Dave, we had no idea how often we'd see George or how heavily he'd be involved. Over time, he's become thoroughly engaged and more and more involved. He's very excited about the series and what he's seeing. He's spent a lot of time with us and we've gotten to know him pretty well. He's great to work with. We're learning, really learning, a lot. I've never worked for somebody who's made me think so out of the box. That's the only way to accomplish the amazing things that need to be done on this show.

Will we be introduced to new characters through the series?

DF: You can't do a whole series without meeting new people – that would be boring! In every *Star Wars* movie, you're usually meeting a host of new characters. It's always a toss up, as you want to use the characters the fans know and love, like Anakin Skywalker, [but] you also want to use ones they've never heard of before as that makes it interesting. This show will be introducing things to the *Star Wars* universe, not just repeating things from the established *Star Wars* universe. There's a blend.

What's surprised you the most so far about the whole process?

CW: For me, it's been how hard this is to do. I had no idea how challenging it would be. If you want to achieve greatness, it's hard. Everybody works really hard, puts everything into it, and has done an amazing job. But starting from scratch is never easy.

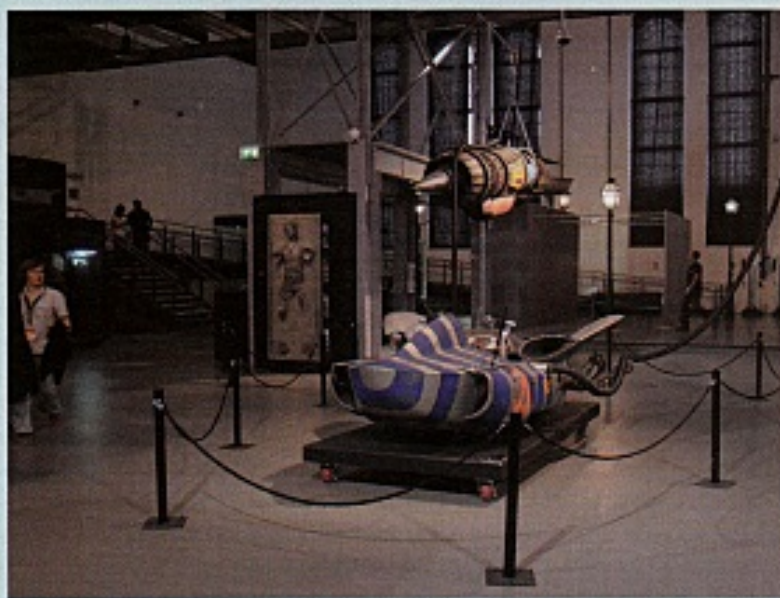
DF: I've been surprised at what we can achieve, coming from a 2-D background. I have to admit to being somewhat skeptical of CG, especially for the time frame we have. The crew has produced visuals that just amaze me. With CG you never really know [what you've got] until you render it out. I bet George was surprised the first time he saw the *MW3* Falconflyt. You can imagine it and dream it, but you still need people to make that a reality and we're lucky that we have the right people.

CW: It's all about having those right people, because this has been unbelievably challenging. And we've assembled an amazing crew that is making some extraordinary things happen. ☺

Thanks to Dave Filoni, Catherine Winder, Kayleen Walters and John Singh

Keep an eye on *Star Wars Insider* for more insights into *The Clone Wars*





THE EMPIRE STRIKES BRIT

With 12 spacious exhibition rooms housing a wealth of content, the material featured in London's *Star Wars: The Exhibition* showcases a veritable treasure trove of goodies from the entire saga.

Situated in London's ornate County Hall, right by the River Thames, the exhibition is themed so that each room represents a distinctive *Star Wars* environment. The journey starts with Tatooine and takes in Naboo, Endor, Hoth, Coruscant, Kamino, Geonosis, Kashyyyk, Utapau and Mustafar. There's even a room devoted to the dreaded Death Star and its evil denizens, including the strangely lovable MSE-6 mouse droid, a plethora of costumes as worn by Imperial officers and the stunning crimson menace of the Emperor's Royal Guard.

STAR WARS EXHIBITION WOWS LONDON!

Although almost impossible to single out highlights, Anakin's Podracer, a life-size Naboo N-1 starfighter, and a truly intimidating Darth Vader costume are certain to be popular with visitors. The chance to see Han Solo encased in carbonite is certain to thrill any fan, and an original pre-production maquette showing what Bib Fortuna might have looked like is an intriguing piece of *Star Wars* history.

When traveling the corridors from room to room, be sure to look for the original Ralph McQuarrie illustrations that line the walls. While they are a fascinating and vitally important part of the *Star Wars* story, they are perhaps a little too high up for younger fans to enjoy.

Far from being a standard display of *Star Wars* artifacts, the organizers have laid on interactive attractions that help bring the legend to life. A Jedi School will no doubt delight the kids and a "green screen studio," that places attendees directly into the *Star Wars* universe is enormous fun.

With over 240 original objects, costumes, props, drawings, vehicles, and models to see and no time limit in which to see them, it's every fan's idea of paradise.

Star Wars: The Exhibition is currently open seven days a week until September 1. Tickets are available at the box office at the venue or check out: www.starwars-theexhibition.com for further details.



STAR WARS' INFLUENTIAL EFFECTS

Star Wars has been voted the most influential visual effects film of all time. The 1977 original, directed by George Lucas, came out on top of the list chosen by members of the Visual Effects Society (VES), beating *Blade Runner*, *2001: A Space Odyssey*, *The Matrix* and *Jurassic*

Park. Lucasfilm's *Raiders of the Lost Ark* also made the list.

Eric Roth, executive director of the VES, commented: "These films have had a significant, lasting impact on the practice and appreciation of visual effects as an integral, artistic element of cinematic expression and the storytelling process."

ORIGINAL TRILOGY IS MOST WATCHED

A survey carried out by Sky Movies has shown that the *Star Wars* trilogy are the most watched movies for male movie fans, and came second only to *Dirty Dancing* for female viewers. Some 50 percent of those taking part in the survey admitted that they had watched the *Star Wars* films more than 20 times!

MEN'S MOST-WATCHED FILMS

1. *Star Wars* trilogy
2. *Aliens*
3. *The Terminator*
4. *Blade Runner*
5. *The Godfather*

WOMEN'S MOST-WATCHED FILMS

1. *Dirty Dancing*
2. *Star Wars* trilogy
3. *Grease*
4. *The Sound of Music*
5. *Pretty Woman*

WEIS HICKMAN JULY 2007

"Margaret Weis and Tracy Hickman mine [their] series for a fresh look at the original heroes and villains." *Publishers Weekly*



Dragons of the Highlord Skies
The Lost Chronicles, Volume II



wizards.com/books

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STAR WARS DIARY: 30 YEARS



In a new regular series *Insider* celebrates 30 years of *Star Wars* by highlighting some of the relevant events that occurred in the months leading up to and immediately following *Star Wars*' release in 1977.

Looking over the diary, one can't help but

notice how little play *Star Wars* was getting in the media in the months before its release. Aside from a few blurbs in industry newsletters and fanzines, *Star Wars* was basically nowhere to be seen. It's often been reported that *Star Wars* had little to no prerelease advertising, and the items below really drive that point home. ☯



JANUARY 1977

☯ UK's *Sight and Sound* magazine prints a two-page spread of stills from *Star Wars* in its Winter 1976/1977 issue.

☯ Composer John Williams views a rough cut of *Star Wars* and begins fine-tuning his written score.

☯ Fox executives view a rough cut of the film at Lucas' home, where it's relatively well-received.

☯ New cantina footage, including some creature insert shots and close-ups of Greedo (now with articulated lips, a functionality not available during an earlier cantina shoot in England) is filmed over two days in a small studio on La Brea Avenue in Los Angeles.

☯ Additional Tatooine footage, including shots of a radio-controlled model sandcrawler, a full-size landspeeder on wheels, an elephant posing as a bantha, and Tusken Raiders is shot in the Mojave Desert.

☯ Marc Pevers, a marketing executive at 20th Century Fox, opens a dialogue with Craig Stokely, vice president of product planning for Kenner Products.

☯ Industrial Light & Magic continues special effects photography, including the Vader TIE and wingman collision, Millennium Falcon in Death Star hangar bay, tests for the lightsaber "seeker" remote, and other shots.

FEBRUARY 1977

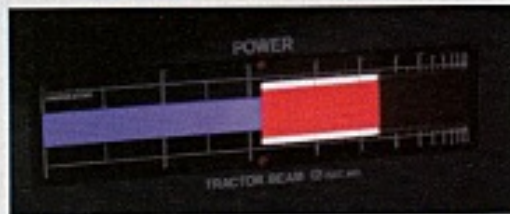
☯ Lucas screens a rough cut of *Star Wars* for several of his close friends, including directors Brian De Palma and Steven Spielberg. While Spielberg is very excited about *Star Wars*, De Palma is less optimistic, and offers to help rewrite the opening crawl.

☯ Ralph McQuarrie draws up some concepts for the movie poster.

☯ While attending the 1977 Toy Fair in New York, *Star Wars* Corporation publicist Charles Lippincott is literally pushed out of an office by an executive of a large toy company after attempting to make a licensing pitch.

☯ The first printing of the paperback novel, which went on sale in November, 1976, sells out.

☯ ILM shooting includes: star streak for hyperspace, live action stormtroopers outside Death Star docking bay, severed arm (and head!) insert shots for cantina, X-wing and landspeeder dashboard graphics, Death Star laser to Alderaan, title crawl tests, Death Star trench sequences, and other shots.



MARCH 1977

John Williams conducts and records the *Star Wars* score over eight days between March 5 and March 16 in London.

The first *Star Wars* comic book is released.

Children of the Night #3, a horror zine, prints a one-page preview of *Star Wars*, announcing it as "a G-rated fantasy film."

James Earl Jones spends a single day at Goldwyn Studios recording his voice-over dialogue for Darth Vader.

Films Incorporated's *Chairman's Choice* newsletter (Spring issue) contains a two-page write-up on *Star Wars*, including an interview with George Lucas. Employees of Films Incorporated, a company that specialized in the distribution and sale of 16mm films to libraries and hobbyists, had been among the few who saw potential in *Star Wars* when Charles Lippincott presented a slideshow for exhibitors during a January 1976 convention staged by 20th Century Fox.

Phil Tippett and Jon Berg film the stop-motion characters for the Falcon's hold-chessboard sequence.

Kenner President Bernie Loomis establishes the size of the *Star Wars* action figure line by holding his thumb and forefinger 3.75" apart and having the distance between his fingers measured for the size of Luke Skywalker.

Fox executives preview *Star Wars* with most of the special effects shots added and are ecstatic.

A crew from ILM, including Richard Edlund and Lorne Peterson, travel to Guatemala to shoot the exteriors for the Yavin moon location. Fox had originally asked the team if they might just use the Adventureland setting at Disneyland to shoot the exteriors.

ILM shooting includes rear-projected landspeeder cockpit footage with Mark Hamill and C-3PO (not used in film), more sandcrawler shots, an insert shot of Artoo being fitted with a restraining bolt, a Tusken Raider binocular insert shot, the film titles, and other shots.

APRIL 1977

Issue #2 of the *Star Wars* comic book is released.

Factors Etc., a small Delaware novelty manufacturer, offers Fox licensing head Marc Pevers \$100,000 to produce *Star Wars* posters, T-shirt transfers, embroidered patches, and buttons.

Kenner Products finalizes its deal with Lucasfilm and 20th Century Fox to produce *Star Wars* games and toys. The Hildebrandt Brothers complete their iconic poster illustration of Luke and Leia (based on a Tom Jung design) for newspaper advertisements slated to begin appearing in May.

Charles White III and Drew Struzan finish the poster artwork that would come to be known as the *Star Wars* "Circus Poster"; although completed before the film's release, it would be held back until summer 1978.

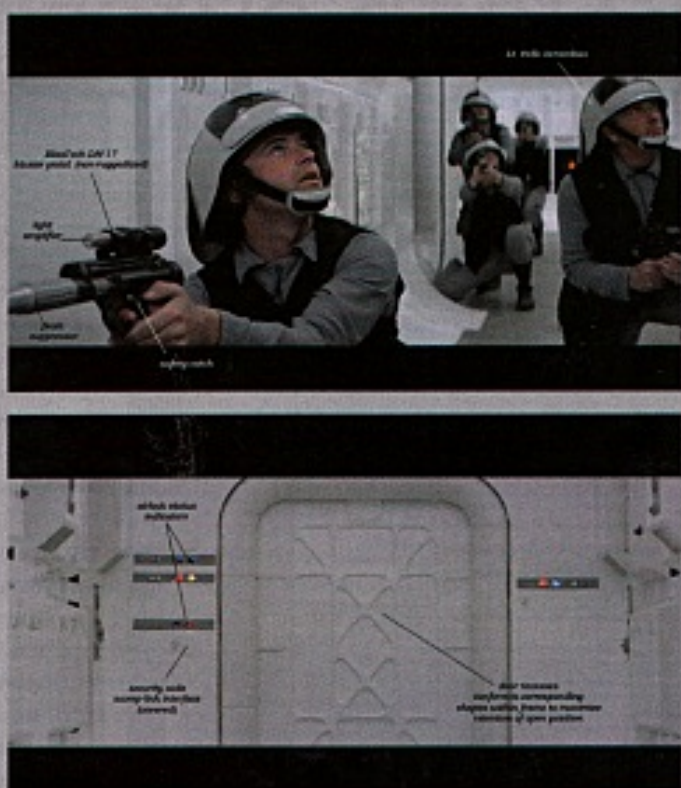
A cover story appears in the spring issue of *American Film* magazine, which cautiously asks "But will it fly?"

Educational magazines such as *Scholastic Voice* and *Weekly Reader* begin running stories about *Star Wars*, helping to spread the word early while kids were still in school before summer vacation.

The April 10 issue of *Boxoffice* magazine reports the arrival of *Star Trek* creator Gene Roddenberry on the Paramount lot to begin production of a new *Star Trek* feature. Coincidence? Not likely.

A thief or thieves allegedly steal thousands of production transparencies, photo reproductions of Ralph McQuarrie paintings, and at least two ILM models after breaking into the *Star Wars* Corporation headquarters at Universal Studios. The FBI gets involved, but little, if any, of the material was ever recovered.

ILM wraps up shooting after completing the end battle sequence and small insert shots like the tractor beam meter (written in English, incidentally). The final shot was logged as that of a *Star Destroyer* (shot 110P) on April 22.



INSIDE THE STAR WARS VISUAL GUIDES

New to *starwars.com* in 2007 are the Visual Guides, which provide unique ways of enjoying the depth and detail of the *Star Wars* movies. Inspired by both the incredible Visual Dictionaries published by DK Books and the landmark *Behind the Magic* CD-ROM released by LucasArts in the 1990s, the weekly Visual Guides series dissects the *Star Wars* movies chapter by chapter.

In order to process and publish this vast amount of data in manageable chunks, the Official Site is starting first with *Star Wars: Episode IV A New Hope* – a fitting gift for the film's 30th birthday. Each week, a single chapter stop from the 2004 DVD is scrutinized in four ways. First, it is examined from the point of view of the screenplay, with an excerpt printed so that readers can examine how their favorite scenes appear on the printed page. Next are a

series of behind-the-scenes anecdotes and quotes, offering obscure trivia that pertains to that chapter. After that are some behind-the-scenes stills and concept art that help illuminate the creation of that part of the movie.

But the most info-intensive sections of the Visual Guides are the annotated slideshows that accompany each chapter. Key shots from the scene – in some cases, every single camera angle – are captured in crystal clarity and embellished by textual callouts. Most of the info is in-universe lore culled from the Expanded Universe. Some of it is behind-the-scenes detail, little visual gags, and bloopers that you might have missed. You'll discover that each scene in *Star Wars* is packed with dozens of stories, from behind the camera and from within the galaxy. It's the ultimate way to load up on *Star Wars* trivia. Keep watching on *starwars.com* as Episode IV is filled out throughout 2007.

KAISER CHIEFS: I PREDICT AN INTERGALACTIC RIOT

When the Kaiser Chiefs are on tour, the band has a habit of recasting themselves as their favorite *Star Wars* characters complete with Wookiees, Ewoks and even Lando's assistant. "Our lead singer Ricky is Luke Skywalker – obviously he chose that," Kaiser Chiefs guitarist Andrew "Whitey" White laughs. "Simon and Peanut, the keyboard player and the bass player, are really close friends so they're named R2-D2 and C-3PO. Nick, who's the songwriter, he comes up with all the ideas, and is kind of the leader, but he's also a little bit girly, so he's Princess Leia. And I'm the one who always moans and complains and ask why we're doing everything – so I'm Han Solo. Our stage manager is Chief Chirpa. We have six big tall, hairy guys on the crew who are all like Chewbacca. We have a bald guy who's into electronics, so he's Lobot. Darth Vader is our tour manager. And our band manager is Yoda, obviously."

Not only are *Star Wars* nicknames commonplace, but watching the films in the bus between gigs also has become a bit of a touring tradition. "I carry the DVDs with me at all times just in case I need a little fix," White says. "When you're on the road it's nice to have them around. I probably watch *Return of the Jedi* the most. My favorites, in order, are *Return of the Jedi*, *Empire* second, *Phantom Menace* third, *Star Wars*, *Sith* and then *Clones*. I love *Jedi* the most because that's when I had all the toys. Those are the Christmases I remember the most. I think it's quite an underrated film. Everything happens in that one. That whole 20 minutes with Luke and the Emperor is scary! And Vader takes his mask off and he looks horrible! And you realize that he's just a man. I was surprised he was English."

White can't help but feel sorry for the Imperial Army. "Ultimately it's those poor stormtroopers who are equipped with really bad armor who are the most underrated characters in the movies," White says. "Just like the goons in the orange jumpsuits in all the James Bond films, they never get enough credit. Maybe in George Lucas' upcoming TV show, he can reveal more about the guys under the stormtrooper armor. In fact, I treated myself to some stormtrooper armor, but I'm too busy with the band to join the 501st Legion."

Formed in 2003, the British rock band Kaiser Chiefs consists of friends White (guitarist), Nick Hodgson (drummer), Simon Rix (bassist), Nick Baines (keyboardist) and Ricky Wilson (lead singer). The band quickly climbed the charts with its hit singles "Oh My God," "I Predict a Riot," and "Everyday I Love You Less and Less." Impressing audiences at the Reading and Leeds Festival in 2004, and later in 2005 as one of the opening bands at the Live 8 Festival in Philadelphia, as well as with memorable performances at the Glastonbury Festival, Kaiser Chiefs gained momentum as a buzz-worthy live act. The band is currently touring to promote its 2007 release, *Yours Truly, Angry Mob*.

"SEEING THE X-WING IN A BATTLE SCENE MADE ME WANT TO BE IN SPACE. IT GOT ME THINKING ABOUT WHAT'S OUT THERE, AND SCIENCE FICTION IN GENERAL. GOOD MOVIES GIVE YOU ROOM TO THINK AND IMAGINE POSSIBILITIES. *STAR WARS* DID THAT FOR ME."

— ANDREW WHITE

While *Return of the Jedi* is White's favorite of the films to watch on the tour bus, it was in fact a double feature of *The Empire Strikes Back* and *A New Hope* that initially sparked his interest as a child. "I was too young to see *A New Hope* in theaters because I was born in 1974," White recalls. "But my brother took me to see a double showing of *The Empire Strikes Back* and *A New Hope* at my local cinema in Leeds when I was seven years old. I watched *A New Hope* and absolutely loved it and then the next thing I remembered was my brother waking me up. I was really tired and obviously fell asleep through *Empire* and was so upset I missed it. The space battles and the ships in *A New Hope* were amazing. I used to watch a lot of war films with my dad. So the X-wings reminded me of those dogfights with the planes. I'd never seen special effects like that before. It was probably one of the first films I had ever seen as well."



After seeing the films, it was only a matter of time before White became entranced by the toys. "I was heavily into the toys around the time *Return of the Jedi* came out," White says. "I had every single action figure from the main *Star Wars* line. But many years later when I was a teenager, I wasn't really into *Star Wars* as much. So when I was 18, I asked my mom

about the toys. And she told me that when I was a kid I used to go outside and sacrifice each one by dropping them down the grates. I don't even remember doing that. That memory must have been swiped from my brain. I must have been absolutely mental! But I've replaced them all since, and had to pay twice as much for them."

White's collection is impressive to say the least. "I have a ton of *Star Wars* collectibles now – first shots, all the carded figures, mint condition items, everything," White says. "To be honest, I kind of went a little bit overboard. But I've chilled out since. I haven't bought anything new for nearly three months. I've spent so much money on *Revenge of the Jedi* figure cards, anything to do with stormtroopers, etc. I suppose I collect these things now because I loved everything to do with being a kid, and all those memories of seeing movies like *Star Wars*, *Close*





Encounters, Indiana Jones and Jaws. And so I wanted to recapture some of that youth by collecting toys. Almost a decade ago, I didn't have any Star Wars stuff, really. But when *The Phantom Menace* came out, me and my friends got really excited, and it put the coal back on the fire so to speak, and I started collecting the Episode I toys which then led me back into the vintage stuff. It's nice having a complete collection again."

To properly showcase his collection, White has a special room dedicated to Star Wars in his home. "Only myself and my very close friends who are around the same age go in there and drool at everything. I've obviously gone over the top. But there are others who have much more impressive collections, like Steve Sansweet from Lucasfilm. He isn't merely a collector, he's a legend. And he's completely dedicated to the films, not just the action figures. When we tour through San Francisco, I would absolutely love to pop round and see his collection."

As the saga celebrates its 30th anniversary, White has a few theories why the films have remained so popular with fans of all ages. "Star Wars is the cool thing to like, after all," White smiles. "For anyone between the ages of 25 and 40, Star Wars was a big part of their life. The films just

came at the right time. Some great independent cult movies had come about, but nothing like *Star Wars* had been released yet. This biggest thing to hit the 1970s was *Star Wars*. The early 1980s was the best time for a kid to grow up. I have such great memories of BMX biking, and seeing *Gremlins*, and being excited by the adventures of *Indiana Jones*. Pop culture came to the forefront then. So many huge movies came out at that time. George Lucas was savvy enough to transform a film into a thriving business. Usually movies are released and then they are gone. But Lucas understood the idea behind creating toys for the films."

"The films inspire people to explore their own minds," White continues. "Seeing the X-wing in a battle scene made me want to be in space. It got me thinking about what's out there, and science fiction in general. Good movies give you room to think and imagine possibilities. *Star Wars* did that for me."

Stay tuned to *Star Wars Rocks* for more interviews from some of your favorite bands and celebrities. ☺

Visit starwars.com/community/news/rocks for more interviews with your favorite rock stars and celebrities.



THE EMPIRE STRUCK BACK
EPISODE V

RETURN OF THE JEDI
EPISODE VI



COMMUNICATIONS DISRUPTION: PHOTO CAPTION CONTEST LITTLE SHORT FOR A SITH LORD

Once again, fans visiting starwars.com have offered their witty captions for another crazy photo. But does this mean that there is a 2.02 meter Yoda somewhere in this alternate *Star Wars* universe? ☺

"If consular ship this is, then show me the Ambassador, you will!" (Laranakin)

Darth Do-Baa. (Sol Kassar)

"If you were excused to the bathroom, then where is your hall pass?" (Pavan J,nuh)

"Milk money... NOW!" (I Am Ducky)

"You went OVER my helmet?" (IMaSmrtCookie)

"Look Mom, one hand!" (Jengo 7)

"Are you belittling me?" (Dravynangel)

"It's over, Antilles. I have the high ground!" (Hangover Boy)

"If this is a counselor ship, where are the campers?" (Captain Harpo)

"What have you done with those crayons?" (Jender_wiggin1988)

Mini-V (Nuevomica)

MIX IT UP WITH THE PHOTO MASHER!

Lando Dark Robbott by ladybritannia



In the new Photo Masher at starwars.com, you take a visual element selected by Lucas Online and use your favorite image editing software to combine that element with your own photography to make a new, compelling and humorous image. Submit your mashed photo and we'll post the best of the best. ☺



Yoda Graffiti by darkauju



INSIDE CELEBRATION IV

Even if you just hung out in the lobby of the Los Angeles Convention Center from May 24 to May 28, you would have gotten your money's worth at **Celebration IV**. There was so much to take in, with an endless parade of Jedi, troopers of all kinds, and myriad characters from the films, Expanded Universe, and from fans' powerful imaginations. However, the combined forces of Lucasfilm and Gen Con provided far more for the more than 35,000 fans to enjoy. While by no means the definitive guide to the event, the following diary illustrates a small taste of what was offered.

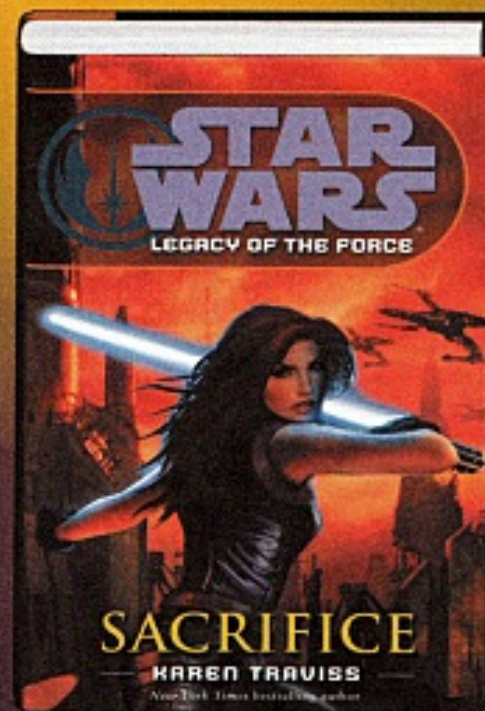
Words: Jonathan Wilkins



IS THE REPUBLIC DOOMED?

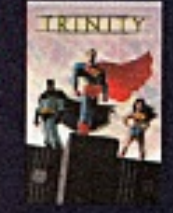
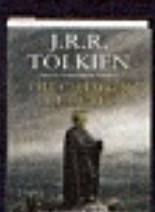
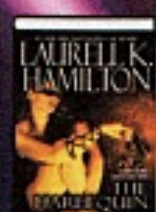
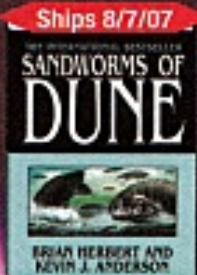
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The Legacy of the Force saga continues... the coming Civil War rends the Skywalker and Solo families. Master Jacen, with Luke's young son Ben at his side, embarks on the path his grandfather Darth Vader took—while an enemy from the past emerges.

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Carrie Fisher takes to the stage with Jay Laga-ala
Photo by Kristen Delvado



Vader is still trying to find out the whereabouts of those Death Star plans!



LOS ANGELES, CALIFORNIA - MAY 24 - MAY 28, 2007

FRI MAY 25



She takes flight!
Photo by Scott Frazier

9:30am: The first taste of *Celebration IV* comes on the journey to the venue. The sight of various Jedi, Sith, stormtroopers, and assorted creatures spanning the entire saga turns Downtown L.A. into the center of the Star Wars universe. Despite some long lines as fans wait patiently to get into the event, it is all bearable thanks to endless photo opportunities provided by the costumed attendees and staff who are only too happy to have their photos taken.

12pm: The ever-exuberant Jay Laga-ala hosts a fascinating discussion with creature creators Dave and Lou Elsey on the Concourse stage where they are joined by Bruce Spence, making his U.S. convention debut. Spence speaks with great passion about his brief but crucial role in *Revenge of the Sith*.

1:30pm: It comes as no surprise that Carrie Fisher plays to a capacity crowd. Fisher delights fans with a superb interview and answers fans' questions with her usual biting and self-deprecating wit. She draws cheers from the crowd as she recites the hologram speech from *A New Hope* perfectly over 30 years on.

2:30pm: A quick dash down the hall to the Petree stage to see funnyman Scott Chernoff hosting a fantastic interview with the Imperial bad guys: Ken Cailey, Richard LeParmentier, Julian Glover, George Roubicek, Barrie Holland, and David Prowse. Julian Glover's assertion that he did not have a clue as to what he was doing in *The Empire Strikes Back* is met with much laughter from the fans in the audience.

7:00pm: The hot ticket! A full marching band launches the epic Opening Ceremony which features a battalion of stormtroopers, cake for the entire audience, Boba Fett blasting off and, in the most surreal moment in Star Wars history, Steve Sansweet dressed as an Ewok. George Lucas makes two video appearances - one more real than the other.

Los Angeles Mayor Antonio Villaraigosa kicks things off by announcing May 25 as official Star Wars day in the city. The parade of celebrities attending the event is an impressive showcase of the talent behind the saga. A moving "In Memoriam" video montage is shown, prompting applause and cheers of respect for those involved in the Star Wars saga who have sadly passed away.

10:30pm: Going for a pizza after the opening ceremony, we join the line behind Darth Maul and a George Lucas look-alike. Maul fixes the pizza guy with an intimidating stare that would strike fear into the heart of any Jedi as he says "No anchovies."

Star Wars moment of the day: Carrie Fisher delights the crowds by singing a few lines of the *Life Day* song from the *Star Wars Holiday Special*.



Young Lando strikes a dashing pose
Photo by Jenny Etwick



SAT MAY 26

10:00am: The day starts with an excellent panel featuring cast members from *A New Hope*. Paul Blake, Anthony Forrest, Garrick Hagon, and Colin Higgins are all in sparkling form, with the latter offering a frank response when asked to solve the mystery as to why he was replaced as Wedge by Denis Lawson: George Lucas fired him!

11:30am: In the mood for some irreverent comedy, *Star Wars Insider* gets a taste of *Robot Chicken*. Seth Green and his fellow *Robot Chicken* producer Matt Senreich showcase their affectionate tribute to the saga, which lampoons the films without belittling them.

The first clip shown features an animated version of George Lucas (who provided his own voice) on a psychiatrist's couch working through his issues about the much-maligned *Star Wars Holiday Special*. As Green commented, "Bring up the *Holiday Special* and [Lucas] goes 'Arrrrrr!'"

1:00pm: Another dash over to the Petree stage as Scott Chernoff hosts a presentation on the forthcoming *Star Wars*-themed episode of *Family Guy* with creator Seth McFarlane. The footage shown from the episode is hilarious and has those in attendance rolling in the aisles. A gag involving Peter Griffin, a couch, and the *Millennium Falcon* is an unexpected highlight.

2:00pm: So popular is Charlie Ross' *One Man Star Wars Trilogy* that *Star Wars Insider* has to fight to get in. A hilarious rollercoaster ride through Episodes IV, V, and VI, it seems inconceivable that one man can perform all the roles so well and mock the saga in such a light-hearted and respectful way. The re-enactments of the epic space battles are very funny and somehow not too confusing!

3:00pm: A press conference with the legendary Irvin Kershner who, despite being a bit hard of hearing, gives lengthy and detailed responses to all the questions about his time directing *The Empire Strikes Back*.

Star Wars moment(s) of the day

A close tie between going to the bathroom and finding myself washing my hands with Richard (Motti) LeParmentier and Barrie ("You rebel scum!") Holland on either side OR a little girl, no older than two, seeing Darth Vader and announcing him to be "Da-Da Vader!"

From left to right: A Jawa, a Jedi, an X-wing pilot, and a Cylon prove that everyone loves *Star Wars*!



Would you believe that
Star Wars Insider missed
this amazing event?
We've been kidding
ourselves ever since!
Photo by Scott Ruethe



Heroes and villains
(clockwise from
top). Some
examples of the
Project Lorne
Peterson catches
up on the latest
news from the
universe he helped
create. "Lobot
Chicken and Seth
Green (photo by
Bonnie Burton).
Wedge "Mark One"
Colin Higgins
prepares to spill
some secrets.





ART WARS

Influenced by New York hip hop and graffiti art, the distinctive Star Wars illustrations by UK-based artist JAKE could be seen dangling around the necks of all the best people in L.A. during Celebration IV, in the form of a variety of different, but all equally cool, entry passes.

After seeing the original film when he was five, JAKE became a Star Wars fan. Rather than stop collecting toys as he became older, he pursued a career as an artist which allowed him the excuse to keep toys as reference material.

While his favorite character to draw is the stormtrooper, he notes that Slave Leia can present problems as she can look a little weird when interpreted into his distinctive super-deformed style. The use of different characters on each type of pass got a lot of fans curious as to the different variations available, so Star Wars Insider is pleased to present a range of the many passes here.

JAKE was scheduled to attend Celebration Europe in July. His work can be fully explored at www.jake-art.com



Spider-Man posing with Celebration IV Photo by Todd Fowler



An Ewok says "Yub, yub" Photo by Scott Ruester



STAR WARS: STAR FANS SPOTTED AT CIV

Battlestar Galactica's supreme Ronald D. Moore buying Star Wars toys for his kids; Hal Sparks checking out Star Wars T-shirts; former Go-Bo Jane Wiedlin (at left) grasping a Yoda; and Lost producer J. J. Abrams.

Special thanks to Kayleen Walters and John Singh.



Photo by Jenny Eshick



A Mandalorian MG gets down Photo by Pete Vamur



...An exploration of the R2
makers room reveals just how
dedicated and precise the droid
makers are. A diverse array of
R2 units combined with various
other Star Wars droids (plus
a Jawa or two) make the room
mechanical heaven.

11:00am: The gallery of Darth
Vader helmets proves to be one
of the must-see attractions at the
event as the Dark Lord's mask is
reinterpreted in a variety of
creative and original ways. Word
of mouth soon sweeps around the
building and the exhibit provokes
much interest.



MON MAY 28

10am: The lure of the dealers
room was too much and we spend,
spend, spend. Needing another
suitcase, *Star Wars Insider* visits
a nearby luggage shop later in the
day and is delighted to see Jay
Laga'aia in exactly the same
packing predicament!

1:30pm: Following a lesson in
the art of bellydancing from Slave
Leia, we reluctantly pack our bags
for the journey home.

How long to Celebration Europe?

1:30pm: The *Star Wars: The Clone
Wars* panel and sneak peek with
supervising director Dave Filoni and
producer Catherine Winder proves
hugely popular. Waiting for entry for
the third presentation, it becomes
apparent that word of mouth has
spread as a crowd gathers, anxious for
the first taste of the next installment
of the saga. Booming sound from
inside the Celebration Theater is
followed by cheers and rapturous
applause, which is followed by the
same pattern of sound and applause.
As fans pile out of the room, a Boba
Fett look-alike stops and proclaims:
"I've had my faith restored!" The
atmosphere becomes electric.

Filoni's enthusiasm for *Star Wars* (and
Filoni in particular) is contagious.
It's all he can do to answer every
fans' questions about the new show.

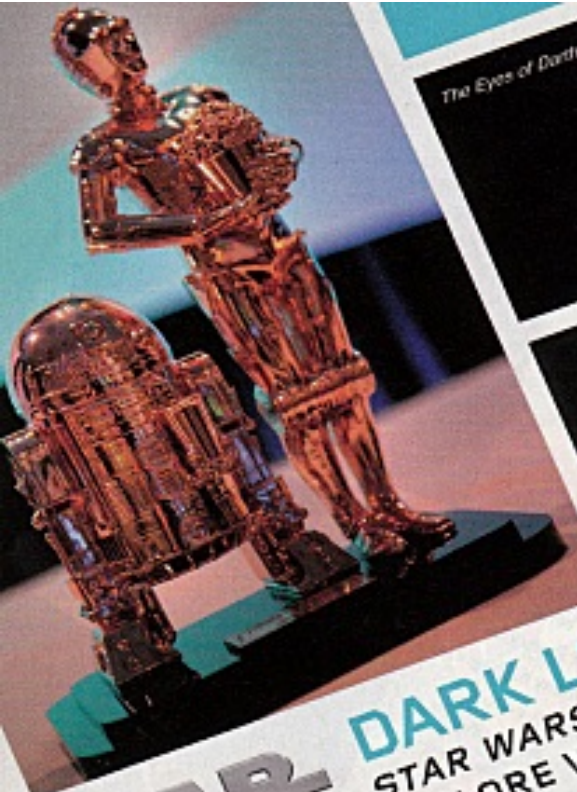
Here is someone who passionately
loves the saga and together with
Catherine Winder's more level-
headed, but no less committed,
approach, they leave a delighted
audience in no doubt that *Star Wars*
is going to some very exciting places
in the future. During an exclusive
interview with *Star Wars Insider*
after the panel, Anthony Daniels
casually pops in to say hello.

(See *The Clone Wars* Interview, p10)

3:30pm: A costume pageant to end
them all as the fans take centerstage
and present a parade of awesome
costumes. There are many highlights,
but special mention must go to a
wonderful Aunt Beru, a stunning
Gamorrean Guard, and an excellent
Spidey-stormtrooper. The eventual
winner is a towering Chewbacca but
he had to beat off stiff competition.

Star Wars moment of the day:
Seeing a kid in a stroller wearing
a full Darth Vader costume and
hearing his parents call him Anakin.





STAR WARS

During Celebration IV, Lucasfilm and AtomFilms presented the sixth annual Star Wars Fan Movie Challenge Awards. Winner of the coveted George Lucas Selects award, picked by the Star Wars writer/director himself, were filmmakers Matt Sloan and Aaron Yonda for *Chad Vader: Day Shift Manager*.

Sloan and Yonda never thought their cult classic series showing the Dark Lord of the Sith (or at least his brother) working in a grocery store would be seen by George Lucas himself. The Wisconsin-based filmmakers had seen a lot of Darth Vader fish-out-of-water ideas and wanted to spice things up a bit. "We made Chad Darth's little brother. He has the same look and powers but not the same confidence," explained Yonda. "We gave him a heart. Chad doesn't really want to kill people, he just wants them to like him, but he's got a lot of inner conflicts."

Incident at Toshi Station



DARK LORD OF THE STORE! STAR WARS FAN MOVIE CHALLENGE WINNERS EXPLORE VADER'S SOFTER SIDE

Once they had created a unique character in Chad they became excited about the possibilities. "I really liked the idea of Darth's younger brother working in a grocery store never as if his younger brother grew up left the small town they grew up in and has to live in the shadow of his more successful older brother. I was really excited to wear the Darth Vader costume. And once we had a good imitation of his voice down things really came together."

Other winners included Anton Bogaty for *IG-88: The Dancing Robot*, as Best Animated Movie. "I wanted to try and make a music video," said Bogaty. "I figured that I would just try and get all of my Star Wars appreciation out into this one video and then swear to never desecrate Lucas' creation again. For some reason I became fixated on the IG-88 character. Along with the snowtrooper, he was the action figure to have back in 1980. As cool as he was, he still came across as a bit awkward. It's hard to really imagine him truly doing action moves in the heat of battle. The idea quickly became IG-88 trying to hang out in an Imperial night club."

Michael McMahon was the winner for the Best Short Subject Award for his film *Incident At Toshi Station*. "We had an old AT-AT toy in our kitchen above our fridge, and a couple months later an AT-AT driver action figure ended up on the other side of the room above some cabinets. I liked the idea of an action figure who appeared like he was looking for his vehicle in a parking lot. Eventually we started joking that he's probably clicking his keys, listening for the horn."

Chicago-based filmmaker Lee Vehn was the winner for Best Comedy with his short film *The Eyes of Darth Tater*. "The idea originated in a dream, the singular shot of Darth Sidious beside a foil-wrapped baked potato," admitted Vehn. "It was then just a matter of putting a beginning and end to that thought."

Congratulations from Star Wars Insider to all winners!

FAN MOVIE CHALLENGE WINNERS

Best Action: *Essence of the Force* by Pat Kerby

Best Short Subject: *Incident at Toshi Station* by Mike McMahon

Best Animated Movie: *IG-88: The Dancing Robot* by Anton Bogaty

Best Comedy: *The Eyes of Darth Tater* by Lee Vehn

Best Fan Fiction: Drama & Audience Choice Award: *Forced Alliance* by Randolph Bookman and Gerry Santos

George Lucas Select Award: *Chad Vader: Day Shift Manager* by Matt Sloan and Aaron Yonda

Head over to starwars.atomfilms.com to see all the winners.

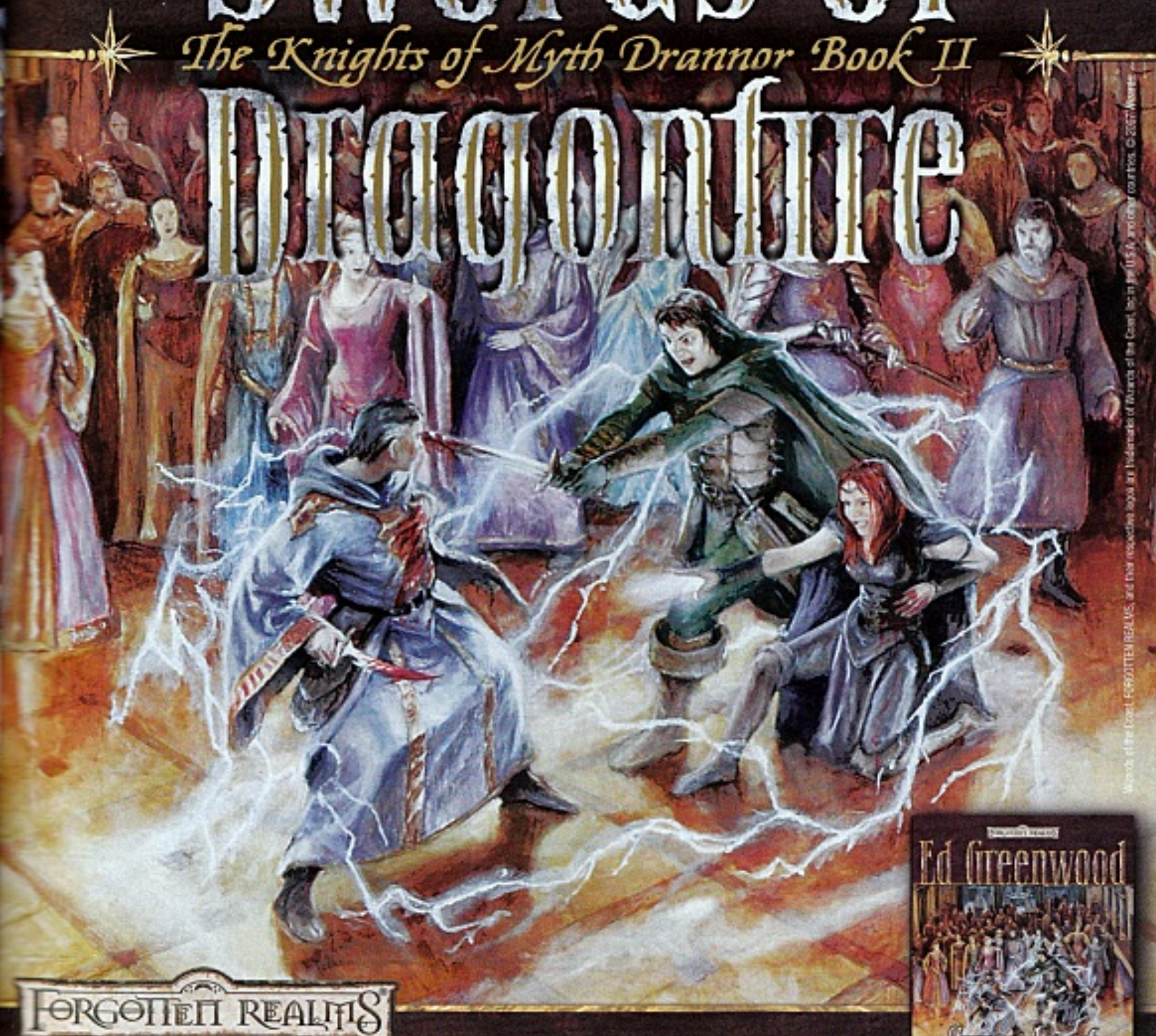
Chad Vader: Day Shift Manager



Swords of

The Knights of Myth Drannor Book II

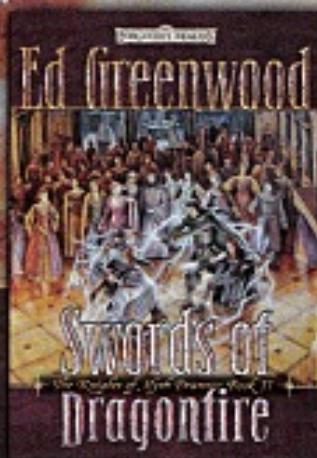
Dragonfire



FORGOTTEN REALMS

Florin and his friends have finally made a name for themselves – only to find they've become the pawns of both dark and noble forces in a battle for power.

Together, the Swords of Eveningstar must untangle the web of lies that surround them before this threat to the kingdom eclipses their ability to defend it.




wizards.com/books



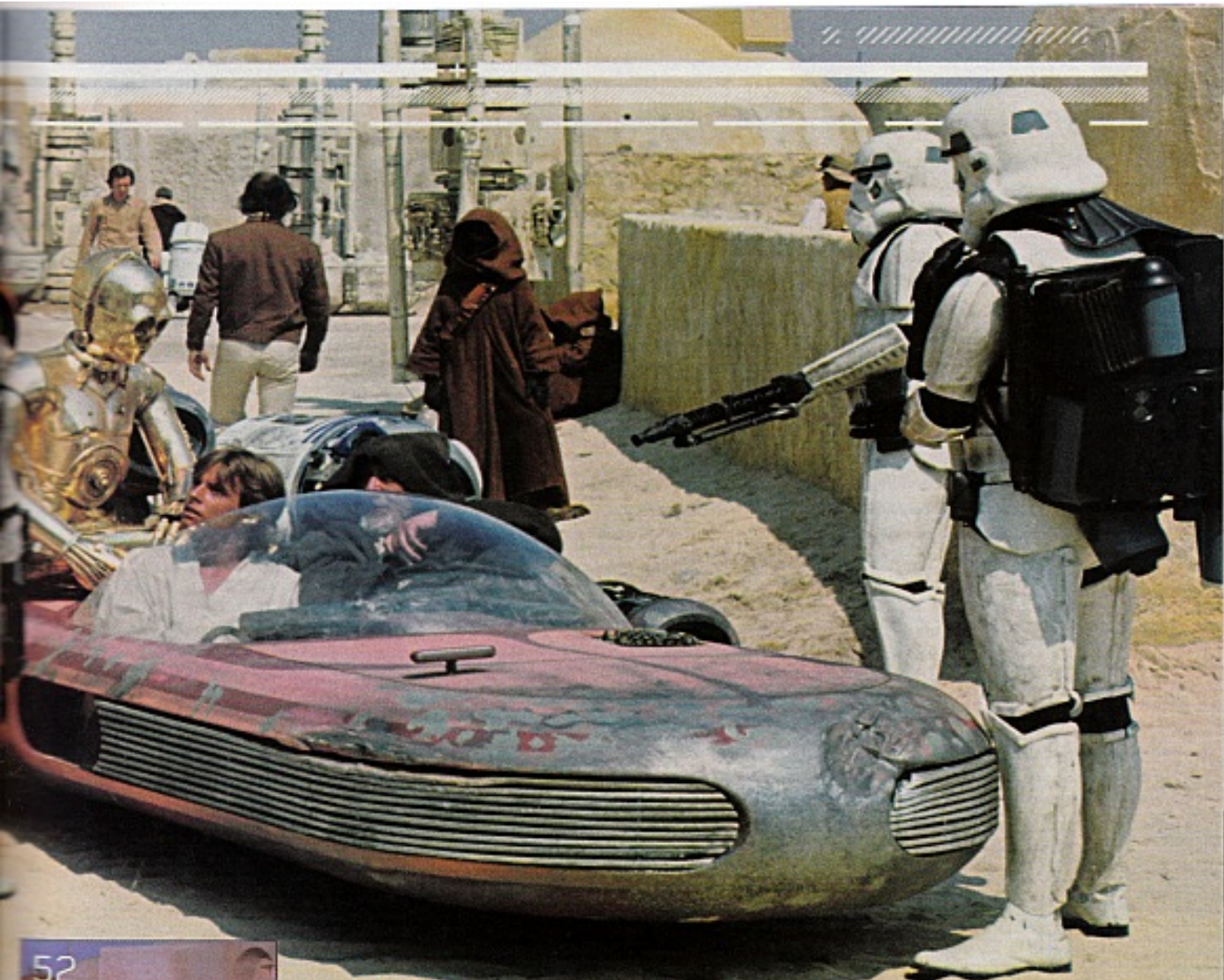
MAY THE FACTS BE WITH YOU

100 THINGS YOU DIDN'T KNOW ABOUT
STAR WARS: EPISODE IV A NEW HOPE.

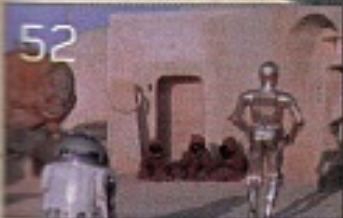
WORDS: DAN WALLACE

 **PART TWO**

#51-#100



52



51. COLOR CODED

Regular sandtroopers wear black shoulder pauldrons, while patrol leaders wear orange ones. A similar ranking scheme appears in *The Phantom Menace*, where colored trim is used to distinguish types of battle droids.

53



52. NAP TIME

As Luke and Obi-Wan head inside the cantina, they pass three sleepy Jawas leaning against the foot of a doorway. The *Star Wars* Customizable Card Game released a card of the trio entitled "Jawa Siesta."

53. HAND IN GLOVE

Take a closer look at the gesticulating hands of the two bickering Duros in the cantina. One has long, alien fingers, one doesn't.

54



54. FRATERNAL TWINS?

The dark-haired Tonnika sisters have been called identical twins in some spin-off literature, but the two actresses that play them look quite different. See Q&A, page 58, for more!

55



55. LEND ME A HAND

During principal photography of the cantina scene, the arm of Ponda Baba (Walrus Man) ended in a cup-shaped flipper. Later, while shooting additional footage, the crew substituted a furry claw for the shot of Ponda Baba's severed arm.

56



56. YOU'LL BE DEAD!

In the radio drama, Doctor Evazan ("I have the death sentence in 12 systems") is referred to as Roofoo, and is said to have been cut entirely in half.



From left to right: "Louie" and "Spider-Man."

57. STRANGE SPECIES

During filming, the crew referred to the horned Devarianian as "Louie," the two space-suited Duros as "Goggle-Eyes," and the white-furred Taz as "Spider-Man."

58. FALSE ADVERTISING

The cantina fight must have seemed a hundred times more frenzied to readers of Marvel's *Star Wars* comic. The cover of issue #2 featured a horde of attacking aliens as a muscular Luke shouted, "Swing that LIGHT-SABRE [sic] Ben - or we're FINISHED!"

59. CORELLIAN CASTING CALL

Kurt Russell, Christopher Walken, and Perry King were all considered for the role of Han Solo. Perry King later became the voice of Han Solo for the classic trilogy radio adaptations.

60. SHUT HIM UP OR SHUT HIM DOWN

One of the gadgets on Han Solo's belt is a droid caller, a remote-control device used to shut the droids down. It could have come in handy against the chatty C-3PO.



59-60



65

61. YOU WATCH YOUR LANGUAGE

R2-D2's distinctive vocalizations are a mixture of electronic noises and human baby-like cooing, mixed by sound designer Ben Burtt.

62. WHAT, NO COMB?

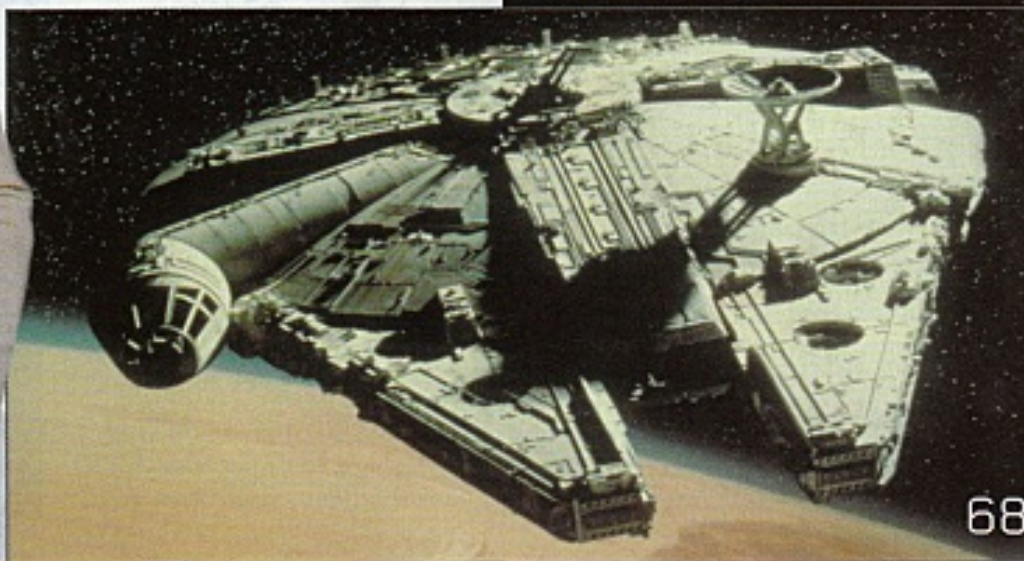
Ever wonder what Chewbacca carries in his bandolier pouch? According to guidebooks, it's packed with repair tools and *ktysh* vines (which can be used as bowcaster strings).



66



67



68

63. CHEWIE'S CUTER PRECURSOR

In the script's second draft, Han shares an apartment with a "Boma" named Deeta, who is described as a "cross between a brown bear and a guinea pig."

64. BUNJI JUMPED

Big Bunji, a gangster rival of Jabba the Hutt, is mentioned in the *Star Wars* radio drama. After this debut Bunji remained absent from the *Star Wars* universe until the 2000 novel *Hero's Trial*, in which he is described as a hulking humanoid with an enormous head and saucer eyes.

65. THERE ARE ALTERNATIVES TO FIGHTING

In the radio drama, Obi-Wan uses the Jedi mind trick on the landspeeder buyer to win a 2,000 credit payout. We now know that he picked that up from Qui-Gon, who shamelessly used the Force to nudge Watto's dice.

66. FREEZE-FRAME FUN

Close examination of Docking Bay 94 will allow you to make out the number "94" printed on the walls.

67. JETS PROHIBITED

Look closely at the left-hand side of the screen as Luke and company arrive at Docking Bay 94, and you'll see R2-D2 carefully picking his way down the stairs. Perhaps in tribute to this moment, the online feature *HoloNet News* revealed that the warranty on R2-D2's prequel-era rocket jets expired after 20 years.

68. TUNING FORKS

The function of the *Millennium Falcon's* front prongs is often forgotten (the ship has never used them in the Expanded Universe, for example), but they're designed for hefting big loads. While recalling the *Falcon's* creation, George Lucas said, "We won't make it like a flying saucer, we'll make it sort of like a flying hamburger. And then we'll put two big forks on the end of it so that it can pick up things, like it's a freighter. The idea was to make it look as unusual as possible."

69. IMPERIAL PURSUIT

One of the Star Destroyers chasing the *Millennium Falcon* as it flees Tatooine is the *Conquest*. The other hasn't been named in spin-off material.

70. SILENT SCREAM

Sound designer Ben Burtt considered leaving Alderaan's explosion completely silent, and also toyed with the idea of delaying the sound effect until several moments after the planet's on-screen destruction. Burtt salvaged the latter idea for Jango Fett's seismic charges in *Attack of the Clones*.

71. CHECKMATE

Chewbacca's piece in the holochess match is a long-necked beast identified as a "Kelhar monster" in the video game *Super Star Wars*. Later it bore the name of Mantellian Savrip, and the species even won a supporting role in the comic series *Qui-Gon and Obi-Wan: Last Stand on Ord Mantell*.

72. GOOD AGAINST A REMOTE IS ONE THING

The floating ball used for Luke's lightsaber exercises has been called a "Jedi training remote," but apparently it's Han's property. The *Han Solo* novels (by author Brian Daley) reveal that the smuggler used the remote to practice his quick-draw skills.

73. I CAN'T SEE A THING IN THIS HELMET

As Luke dons the training helmet, he says, "With the blast shield down, I can't even see. How am I supposed to fight?" It's a good question, isn't it? One wonders how the helmet could be useful with a metal-welded faceplate.

74. SIMPLE TRICKS

In the script's fourth draft, when Han scoffs at Luke's Jedi training, Obi-Wan causes Han's sidearm to fire in its holster and blast a hole near his feet.



75

75. "I HAVE A BAD FEELING ABOUT THIS."

This evergreen in-joke got its start with a double-dose in *A New Hope*. The first instance occurs when Luke worries about the looming Death Star, and the second when Han expresses his skepticism regarding the safety of the trash compactor.



76

76. UNSOLVED MYSTERIES

One of the movie's lingering questions concerns the fate of the Death Star scanning crew that inspected the *Millennium Falcon*. Were they terminated, or just stunned? One answer is given by a Decipher card. They were stunned, taken to the infirmary, and died there when the Death Star exploded.

77. BAD TRANSMITTER

The luckless stormtrooper TK-421 almost went by a different call sign entirely; the novelization labeled him THX-1138 after George Lucas' first film. The name TK-421 later turned up as an in-joke in the movie *Boogie Nights* (referring to a type of stereo system), and also inspired the naming conventions of the fan costumers of the 501st Legion.

78. THIS BICKERING IS POINTLESS

After Tarkin snaps, "Terminate her, immediately!" the movie omits Vader's scripted response ("And lose your only link to the Rebel base? She can still be of value to us.") as well as Tarkin's comeback ("You'll get nothing more out of her. I'll find that hidden fortress if I have to destroy every star system in this sector!"). Bonus points if you recognize that "hidden fortress" is a nod to the Akira Kurosawa film of the same name.



71



72



73



74



78

79



79. THAT'S A NAME I'VE NOT HEARD IN A LONG TIME
 Leia's message contains the line, "Help me, Obi-Wan Kenobi," yet curiously the Princess doesn't seem at all puzzled by Luke's mention of "Ben Kenobi." One possible interpretation is that Bail Organa let his daughter in on the secret of Obi-Wan's alias.



83. CLOSE UP FORMATION

After the stormtrooper squad bursts into the Death Star control room, two troopers take up flanking positions on either side of the droids' closet leaving their comrade utterly unprotected had the closet's contents proved hostile.



83

80. THERE'S SOMETHING ALIVE IN HERE

The tentacled trash monster, properly called a dianoga, saw its name emerge in early outlines attached to the Jedi-like "Dai Noga" warriors. In the late 1970s, Kenner reproduced the creature in green plastic as part of the company's Death Star playset.

81. UNDER PRESSURE

While filming the trash compactor scene, Mark Hamill held his breath for too long and ruptured a blood vessel in his eye. For the remaining shots, the crew filmed him only in profile.

82. WET WOOKIEE

Because the crew didn't want to damage the expensive yak-fur costume, Chewbacca spent the entire trash compactor scene perched on a platform in the corner.



82



84

84. IDLE CHATTER

As Obi-Wan sneaks toward the tractor beam tower, two stormtroopers can be heard discussing "that new BT-16." According to Dynabard's *Fantastic Technology: Droids*, the BT-16 is a spider-like perimeter security droid.

85. THE WILHELM

The distinctive squeal of an injured cowboy in 1953's *Charge at Feather River* has become a movie industry in-joke, thanks largely to its appearance in *A New Hope* and subsequent Lucasfilm productions featuring the work of sound designer Ben Burtt. Listen for the Wilhelm as a stricken stormtrooper plunges into the Death Star chasm.



85

86. FOR LUCK

Mark Hamill and Carrie Fisher completed the rope swing across the Death Star chasm on their first try, without stunt doubles.

87. FORGOTTEN FRIEND

Han has a funny line from the novelization concerning a mysterious "Tocneppil" who has so far escaped notice in the Expanded Universe. While racing back to the Falcon alongside Chewie, Han grumbles, "Of course I can find the ship from here; Corellians can't get lost. Tocneppil doesn't count; he wasn't Corellian. Besides, I was drunk."



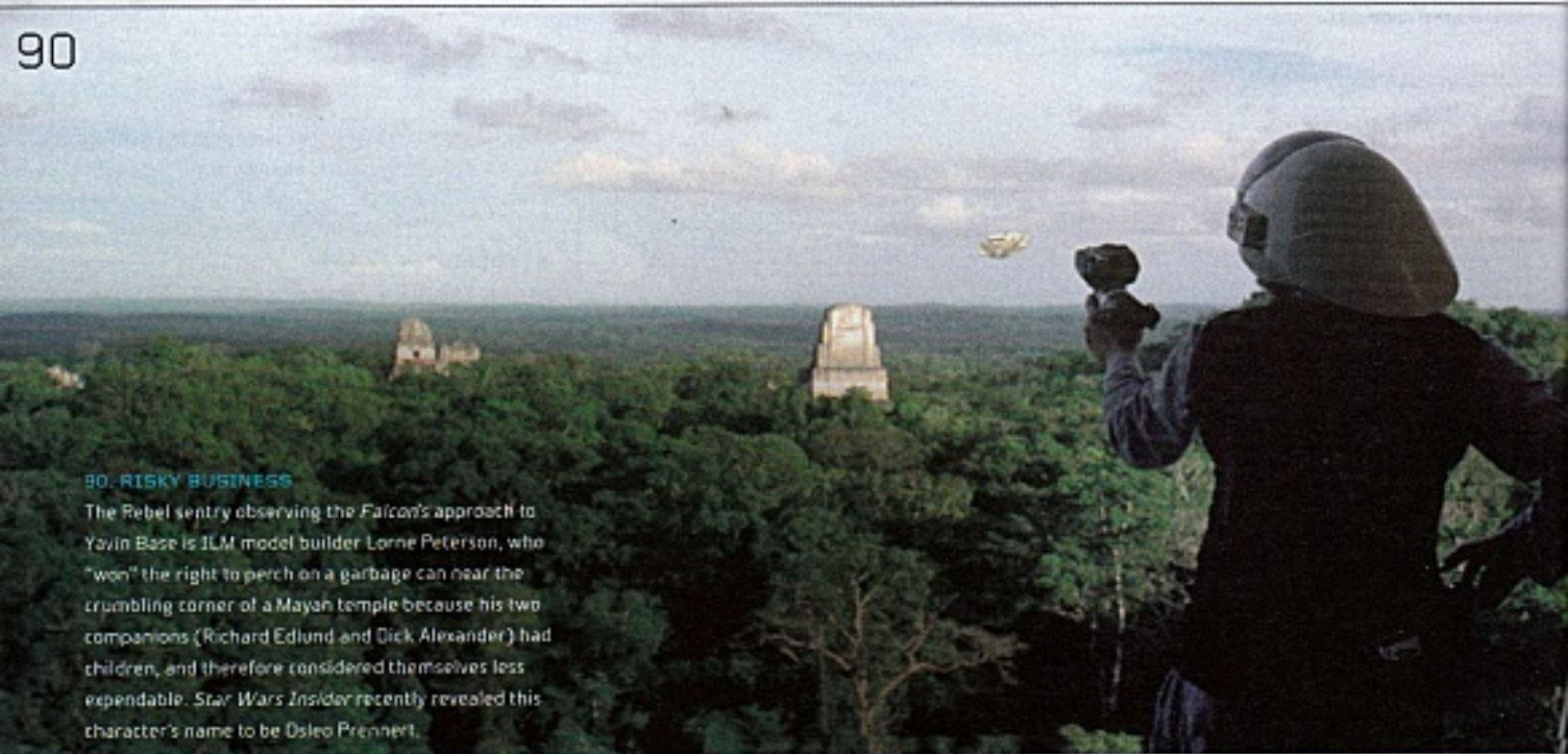
88

**88. FOUR BARRELS OF HOT LASER**

The recoiling fire pattern of the Falcon's quad cannons is so cool that it was called out in the *Clone Wars* cartoon. In the animated series' second season, a clone trooper engages General Grievous with a miniaturized quad cannon carried on his chest.

89. NOT THIS SHIP, SISTER

The tracking device planted aboard the *Millennium Falcon* is never seen on screen, but contradictory depictions of it have appeared in Marvel's *Droids* comic and the "Darklighter" story arc of Dark Horse's *Star Wars Empire*. Both designs, merged into a single gadget, recently appeared in *The New Essential Guide to Droids*.



90. RISKY BUSINESS

The Rebel sentry observing the Falcon's approach to Yavin Base is ILM model builder Lorne Peterson, who "won" the right to perch on a garbage can near the crumbling corner of a Mayan temple because his two companions (Richard Edlund and Dick Alexander) had children, and therefore considered themselves less expendable. *Star Wars Insider* recently revealed this character's name to be Osleo Prenneri.

91. CURTAIN CALL

Commander Willard, one of the most important Rebel commanders, appears at the film's climax, and even gets a few lines. Yet besides a few paragraphs in role-playing guidebooks, the Expanded Universe gave Willard the boot, establishing that the commander retired after the Battle of Yavin.

91



92



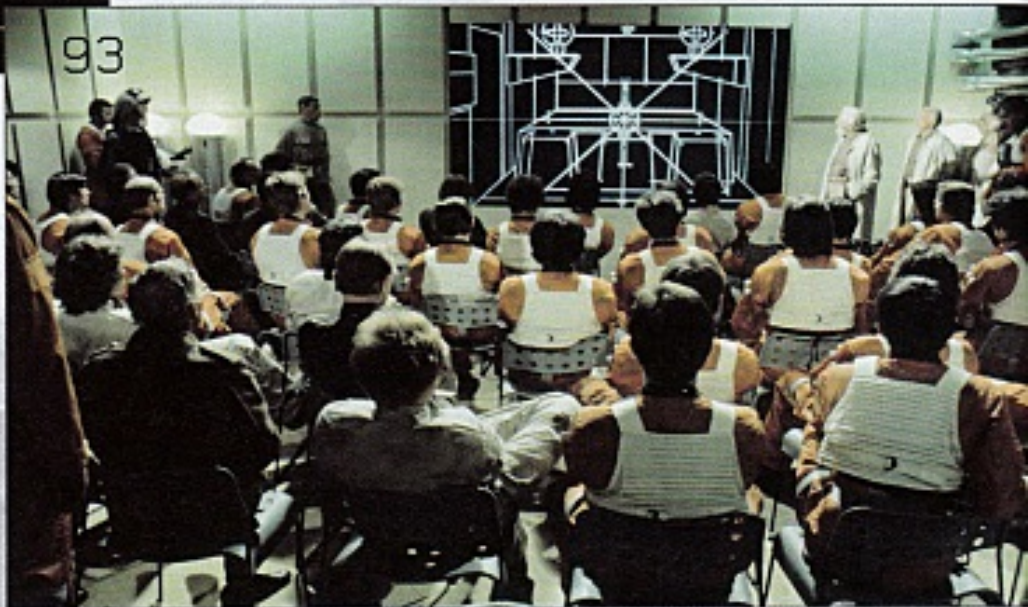
92. MORE WEALTH THAN YOU CAN IMAGINE

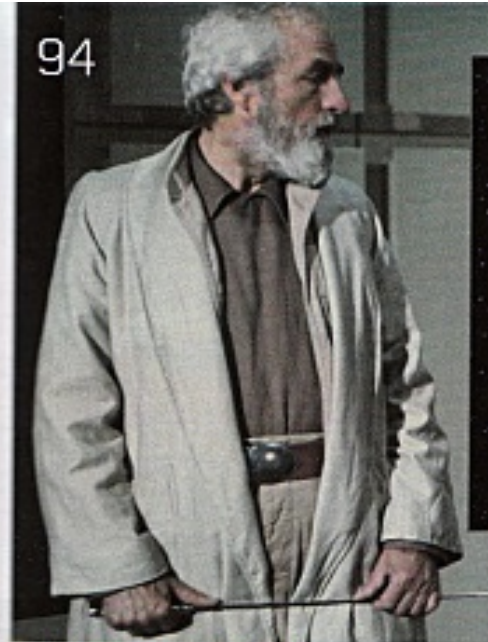
According to the radio drama, the Rebels paid out Han's reward with precious metals used to repair electrical equipment.

93. FAKE WEDGE

The Rebel pilot who speaks the line, "That's impossible, even for a computer" is identified as Wedge Antilles, yet the actor is not long-time Wedge portrayed Denis Lawson. For years the character earned the fan nickname "Fake Wedge," until *starwars.com*'s Pablo Hidalgo identified the stand-in as *Blake's 7* actor Colin Higgins (he was recently seen at Celebration IV).

93





94. BE CAREFUL OUT THERE

General Dodonna sends off his starfighter pilots with a warm "May the Force be with you," marking him out as the first character to speak the line in a *Star Wars* movie.

95. LOCK S-FOILS

For live-action filming, the crew built a single full-size X-wing cockpit. They mounted the rear engines as they would appear when the ship was in its fully spread "X" configuration, thus creating a minor continuity error during the cockpit shots that occur immediately after take-off.

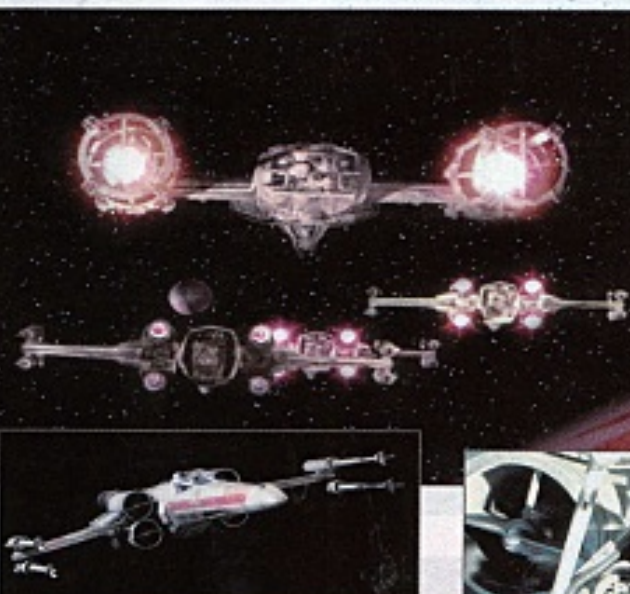
96. SIR NOT-APPEARING-IN-THIS-FILM

Red 4, nicknamed "John D" (Jack Klaff) was largely cut from the movie. His missing lines were, "Red 4 standing by," and "I've got one, I've got one." Only his cry of "I'm hit! Aaargh!" remains. See page 34 for more info!

96



98



97



97. STILL STANDING

According to an Imperial officer's dialogue, a total of 30 Rebel starfighters attack the Death Star. Only three of the 30 fly away: Luke's X-wing, Wedge's X-wing, and a single Y-wing (commonly attributed to video game character Keyan Farlander).

98. CHEWIE'S MEDAL

Although Chewbacca is snubbed during the awards ceremony, he received a medal in various spin-off sources. The novelization honors him during the ceremony itself, while the Marvel U.K. comics give him his decoration later that night (where Princess Leia stands on a table to reach his neck). In *The Revenge of Yag and Bink*, the two protagonists find Chewie's medal on the floor of the abandoned base, apparently forgotten. And during the 1997 MTV Movie Awards, Carrie Fisher gave Chewie (Peter Mayhew) a real-world medal. But could all of this activity have been off-base? According to interviews conducted shortly after the release of *A New Hope*, George Lucas maintained that the Rebels had participated in a celebration on Chewbacca's homeworld in lieu of an actual medal.

99. SHARK SLAYER

Star Wars quickly passed 1975's *Jaws* to become the highest-grossing movie of all time, a position it held for two decades until the success of James Cameron's *Titanic* in 1997.

100. HONORED COMPANY

Star Wars: Episode IV A New Hope is among the 100 inductees on the American Film Institute's list of the greatest American movies of all time, ranking #15. 🍌



PIRATES OF

AT LAST, THE COMPLETE STORY OF MYSTERIOUS REBEL PILOT "JOHN D" IS REVEALED!

WORDS: J.W. RINZLER

Once again we examine Joe Johnston's early *Star Wars* storyboards, as noted by special effects photographer Richard Edlund. In December 1975, George Lucas worked closely with both men. As he wrote out detailed descriptions of shots in his fourth draft screenplay, Johnston drew them, and Edlund helped plan how to film them. Many of the final boards and shots were based on Lucas' 16 mm reference film he'd edited out of pieces from World War II movies and documentaries.

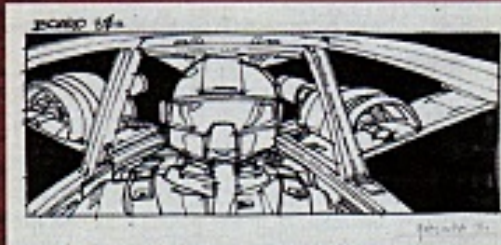
Edlund's notes reveal that the exploits of a pilot named "Chewie" in the third draft have been divided into two characters: the well-known Wedge, who would survive the attack on the Death Star, and John D, the almost unknown Rebel pilot who would NOT survive the attack. While Chewie was transformed because Chewbacca was also called Chewie, John D was presumably named after Industrial Light & Magic special effects supervisor John Dykstra, and played by British actor Jack Klaff (as the CD-ROM *Behind the Magic* states), who was represented back in the day by the Richard Stone Agency (revealed on an old cast list).

Klaff's scenes were shot on Stage 8 of Elstree Studios in the "Interior cockpit with blue backing" set on Monday and Tuesday, June 28 and 29, 1976. Originally his scenes were to be filmed with front projection but when Lucas had to switch to "blue backing," or bluescreen, the entire Blue Squadron became Red for technical reasons. Though his original script designation "Blue Six" was changed in post-production to "Red Four," John D's fate remained the same. (Script excerpts are from Lucas' fourth draft, dated January 1, 1976.)



All that can be seen of the fortress is a lone guard standing on a small pedestal jutting out above the dense jungle. The muted, gruesome crying sounds that naturally permeate this eerie purgatory are overwhelmed by the

thundering din of ion rockets as four silver starships catapult from the foliage in a tight formation and disappear into the morning cloud cover. [Note that the lookout nest has a roof, unlike the one in the final film.]



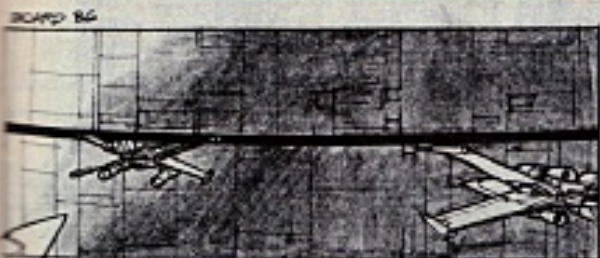
Luke adjusts the controls of the tiny starfighter and lowers the sunshade on his goggles.



BLUE LEADER (V.O.)
Blue Five, does that glare bother you?
LUKE (BLUE FIVE)
I've got it blocked. I'm all right.

THE BOARDS

EXCLUSIVE
SERIES
PART 4 OF 6



86
X-WING FIGHTERS PULL AWAY FROM DS AS THEY JAM DOWN TO THE EQUATOR.



87
X AND Y SHIPS DIVING TO DS

#3 The starship fighters extend their dart-like wings and break off into a power dive attack on the space fortress.



88
X AND Y SHIPS DIVING OFF



89
APPROACH RV - Y SHIP TO TARGET



90
Y-WING DIVING - DEATH STAR DS - SURFACE PAN

#4



91
Y-WING DIVING - DEATH STAR DS - SURFACE PAN



92
Y-WING DIVING - DEATH STAR DS - SURFACE PAN

Luke directs his fire at one of the prime power terminals. It explodes, generating weird electronic arcs that leap off the station's surface.

BLUE LEADER

Blue Five, give yourself more lead time, or you're going to blast yourself out of the sky.

LUKE

Yes, sir, I've got the hang of it now.



93
Y-WING DIVING - DEATH STAR DS - SURFACE PAN



94
SURFACE OF DEATH STAR - 3 SHIPS COMING TO US - 3 GOING ACROSS

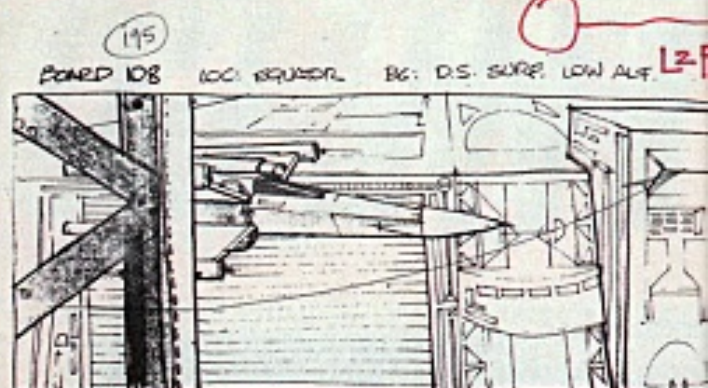
TOP

#5 Long shot. Three X-wing fighters pass low overhead, dodging the explosions. Three Y-wing ships skin the horizon far in the background.



2 SH. B SHIPS SCREAM AWAY AND EXTENDS AWAY - PULL UP ENTRY OF SHIPS
SHIPS COME FROM DIRECTLY OVERHEAD

#6 Full shot. Two ships scream low over the camera firing on a power terminal. It explodes.



X-WING CLOSE TO SURFACE - THRU SUPERSTRUCTURE
49 FR (CHWIE)

#7 An X-wing fighter (Wedge) maneuvers among gun towers and projecting superstructures.
[Note that pilot is still called "Chewie" on the storyboard, a remnant from the third draft.]

#10 Pan shot. Biggs dives through a forest of radar domes, antennas, and gun towers.

#10

#8 Luke flings his X-wing into a twisting dive across and down onto the dim gray surface.

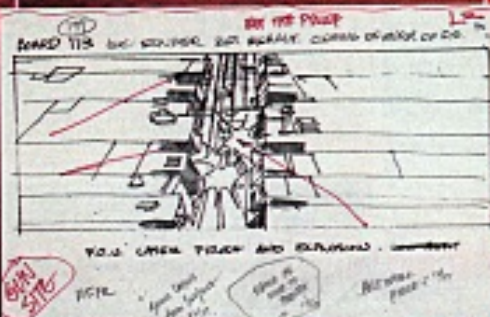
#8



41 FR
FIRST DIVE BY LUKE
D.S. SURFACE

#9 POV. Shot from Luke's guns.

#9



YOU'VE TAKEN TARGET AND EXPLORING - CONTINUED



LOW ALT D.S. SURFACE



4 TIE SHIPS - UPPER 2 PEEL OFF
MER ACTUALLY - DEATH STAR BA

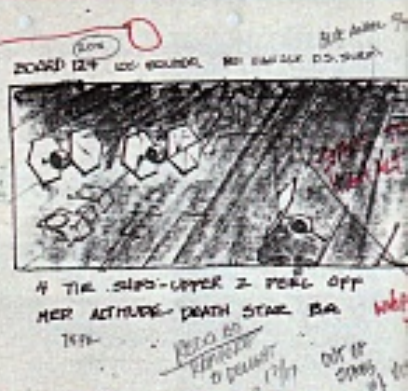
202
BOARD 117 LOC: EQUATOR BG: LOW ALT D.S. SURF L2F



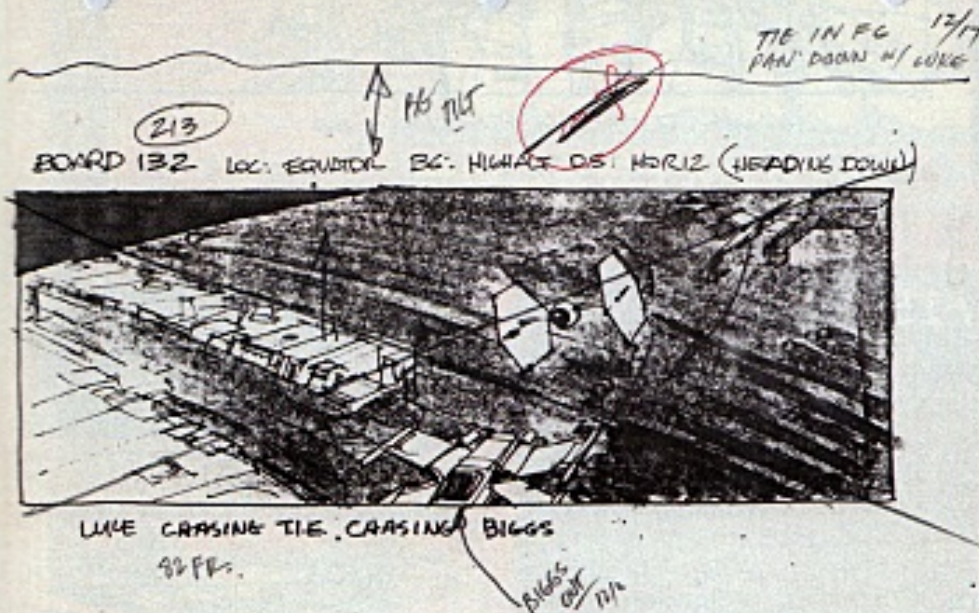
26 FR
X-WING RTO THRU SUPERSTRUCTURE

#11

Long shot. Silhouetted against the rim lights of the Death Star horizon, four ferocious Imperial TIE ships dive on the Rebel fighters. Two of the TIE fighters peel off and drop out of frame. Pan with the remaining two TIE ships. Biggs sees the TIE ship behind him and swings around, trying to avoid him.



4 TIE SHIPS - UPPER 2 PEEL OFF
MER ACTUALLY - DEATH STAR BA

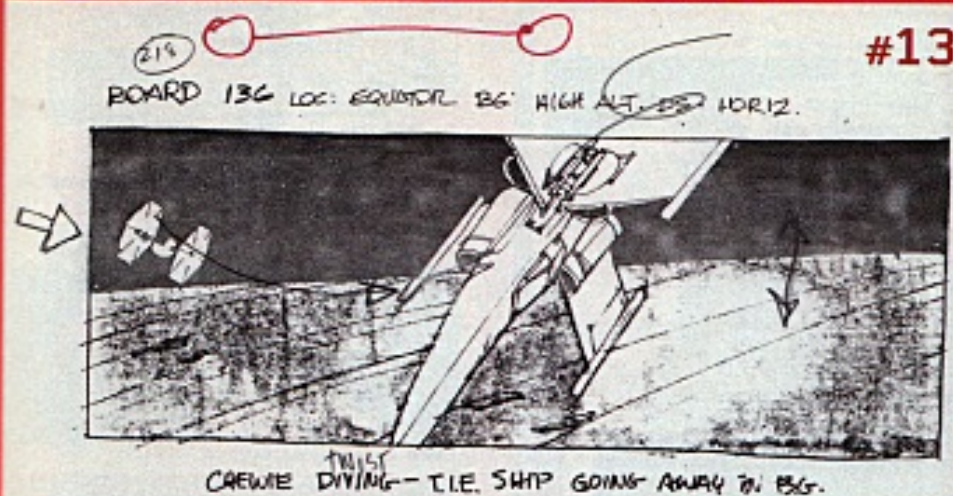


#12

CU. Luke is flying upside down. He rotates his ship around to a normal altitude as he comes out of his dive.

LUKE
Hang on, Biggs,
I'm coming in.

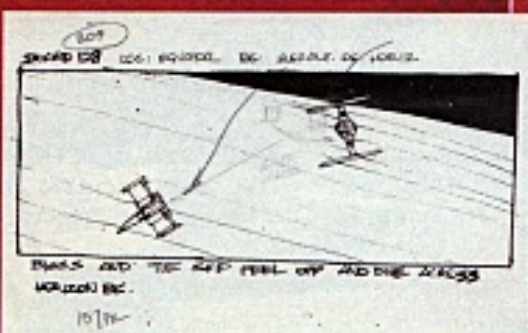
[Note the underlined words scribbled by Edlund, "Like film, 12/17," which refers to the 16 mm short Lucas had assembled as a guide for the shots he wanted. Also note that storyboard 134 has been omitted - "replace with 133A, TIE exploding" are the instructions.]



#13



Full shot. Wedge rolls his ship and dives toward the Death Star surface, passing a TIE ship going in the other direction. [Note that Wedge is still called "Chewie" here.]



#14

CU. John D, a young pilot with a scar across one eye, adjusts his targeting device.

JOHN D

I'm on one! I've got one!

(Note that here and in subsequent boards, "Chewie" has been crossed out and replaced with the name "John D")

220
BOARD 138 LOC: EQUATOR BG: HIGH ALT D.S. HORIZ.



C.U. ~~CHIEWIE~~ ROTATING HORIZON. BG
42FE

THROTTLED '70



#15

Full shot. A TIE ship races past camera followed by John D. The TIE ship is blown to oblivion and spirals down toward the Death Star.

BLUE LEADER

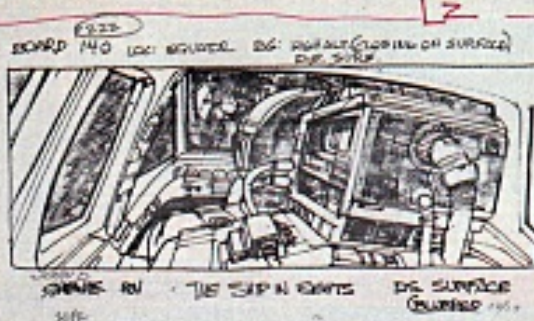
Good shooting, Blue Six. watch it, you've got one on your tail.



BOARD 139 LOC: EQUATOR BG: LOW ALT D.S. HORIZ.

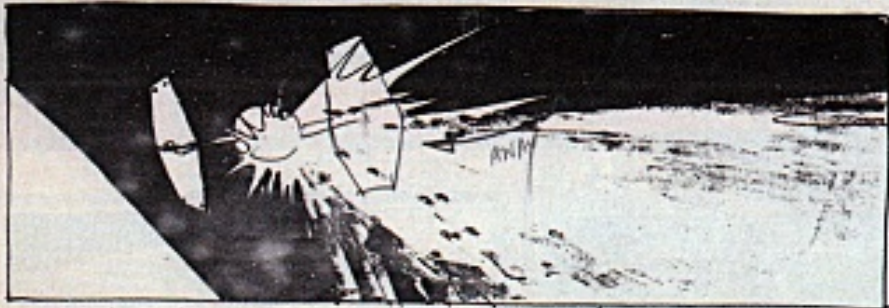


C.U. JOHN D. SHOT GUN AT. NEARLY BURSTING
THROTTLED '70



THROTTLED '70

224
BOARD 143 LOC: EQUATOR BG: HIGH ALT D.S. HORIZ.



X-WING POV. - TIE SHIP GOING AWAY / LASER BOLTS -
EXPLODES - TWISTING DEATH STAR HORIZON

XX OFF

BO
PAN LEFT

#16

John D

I'm hit! I'm hit!



TO BE CONTINUED....

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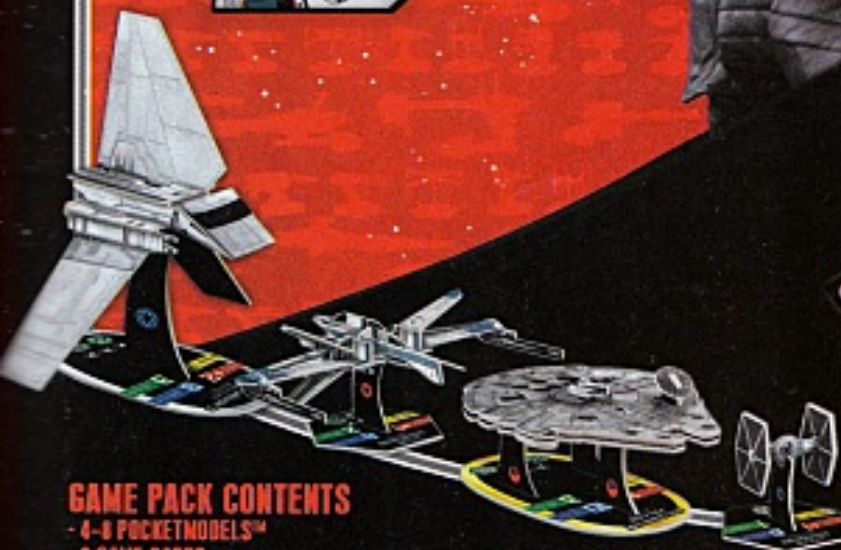
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WIZARDS



TAYLOR MADE:



WORDS: CHRIS GARDNER

SPECIAL EDITION

CINEMATOGRAPHER GILBERT TAYLOR HAS ENJOYED A PRODUCTIVE CAREER, AND AT 93 IS NOW ENJOYING A HAPPY RETIREMENT. FROM HIS FIRST MOVIE IN 1930, THROUGH HIS WORK LIGHTING THE OMEN, STAR WARS AND FLASH GORDON, TAYLOR HAS CONTRIBUTED TO VARIOUS HORROR, SF AND FANTASY MOVIE FRANCHISES. IN THIS REVISED AND UPDATED INTERVIEW (WHICH FIRST RAN IN THE U.K.'S STAR WARS MAGAZINE 10 YEARS AGO), TAYLOR LOOKS BACK AT HIS TIME IN THAT GALAXY FAR, FAR AWAY....

"I THOUGHT THAT
STAR WARS WAS
A GREAT IDEA,
AND THAT A SUDDEN
CHANGE FROM
WITCHCRAFT TO
SPACECRAFT
WOULD BE
GREAT."



Above: R2-D2 and C-3PO,
droids who often provided
the comic relief in *Star Wars*

While many of the cast and crew working on the first *Star Wars* movie may have thought they were involved with an intergalactic turkey, veteran cinematographer Bill Taylor always suspected it was going to be a hit, despite the difficulties he encountered while working on the project.

"They had the biggest shock in the world when the premiere went like it did," the now 93-year-old Taylor remembers. "I knew it would be a hit because it was so different."

Fresh off the supernatural thriller *The Omen* (1976), and with The Beatles bio-pic *A Hard Day's Night* (1964) under his belt, Taylor clearly knew a thing or two about cult movies.

Taylor read writer/director George Lucas' script and thought it was wonderful. He would never have accepted the job if he had thought otherwise. Taylor was hired by what was then The *Star Wars* Corporation, after first choice Geoffrey Unsworth withdrew to make *A Matter of Time* with director Vincente Minnelli.

Right: Creating the
alien landscape of
Tatooine in Tunisia



"I thought that *Star Wars* was a great idea, and that a sudden change from witchcraft to spacecraft would be great," says Taylor, who now lives in retirement on the U.K.'s Isle of Wight. "There was nothing that was distasteful, there was very little horror and it was not gory. That's what appealed."

His first job, before flying with 130 members of the cast and crew to the Tatooine locations in Tozeur,

Tunisia, was solving the problem of how to make the lightsabers visible on film. Taylor and his crew, a large number of whom had followed him from *The Omen* and had worked with him for 12 years, got to work solving the problem. "I soon had my camera assistants fighting with triangular strips of wood covered with [reflective] 3M material," Taylor remembers. "A small motor was incorporated in the lightsaber handles so that the blade would spin, giving it a fluorescent effect when the light was projected onto its surface."

Crew members were also experiencing problems with the radio-controlled R2-D2 behaving erratically, and toppling, until Taylor got involved. "I suggested, almost as an aside, that we might be wise to make a much lighter model and put a small person inside," Taylor says. "This was taken up and, after several fittings and one or two falls, Kenny Baker became the star everyone loves," Baker, who was among those who doubted *Star Wars* would be any good, later described Taylor as a "gentleman farmer" who would arrive at the studio in a Type 1 Jaguar.



The droids proved to be problematic, often malfunctioning in the Tunisian heat.

PERFECT STORM

Taylor remembers more challenges for the entire cast and crew during the two weeks of filming in Tunisia, which started on March 22, 1976. There was bedlam on set when the partial facade of 90-foot-long Jawa sandcrawler, which had been constructed on location, was flattened in a freak wind and rain storm – the first in the area for half a century. "We went at the wrong time," Taylor says. "Instead of getting hard sun we got terrible weather."

Taylor thought that the location where cast and crew toiled in temperatures exceeding 100 degrees came across well in the film. The heat most affected Baker (inside R2-D2) and Anthony Daniels (C-3PO) in their droid costumes. "To their credit Kenny and Anthony never complained about the heat rashes they suffered when the sun eventually came out. I always had a tremendous feeling about Artoo and Threepio – those two together, I thought, were a great act. They made mechanical objects into humans."

Returning to London to finish the studio work at Elstree Studios, Taylor called for a redesign of the Death Star interior sets. While art director John Barry's sets were impressively large, Taylor found them difficult to light. Taylor's redesign saw rounded oblong holes cut in the walls through which 9,000 photo bulbs were illuminated.

"The Death Star had to be illuminated by its own lights, and they couldn't be ordinary. It had to be a laser and quartz setup," Taylor says. The bulbs were controlled by an elaborate dimmer system. "It gave me control to raise and lower the lighting balance to suit the action, depending on whether Darth Vader's black costume or the stormtroopers' white uniforms were being used," Taylor says.

The set modifications enabled better shots and added to the film. "I wanted George to be able to shoot 360 degrees up and down his corridors, and he could only do that by having an even light."



Kenny Baker

"I ALWAYS HAD A TREMENDOUS FEELING ABOUT ARTOO AND THREPIO – THOSE TWO TOGETHER, I THOUGHT, WERE A GREAT ACT. THEY MADE MECHANICAL OBJECTS INTO HUMANS."

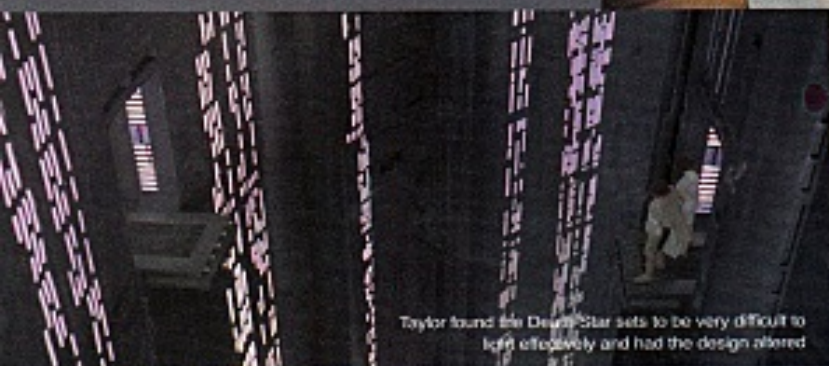
Taylor also solved other problems. With the late John Stears, special production and mechanical effects supervisor, he worked on the look of the blaster bolt explosions on screen. "It was so complicated. At lunch time we used to test the explosives as everything was controlled. It was a grind, hard work all the way. Every shot had to be worked out when you had all those explosions taking place."

Taylor enjoyed working with the young cast, and got on well with Sir Alec Guinness. "Alec was wonderful. He would say 'Just keep your eye on me,' and if there was something not quite right I would tell him. He was a lovely guy."

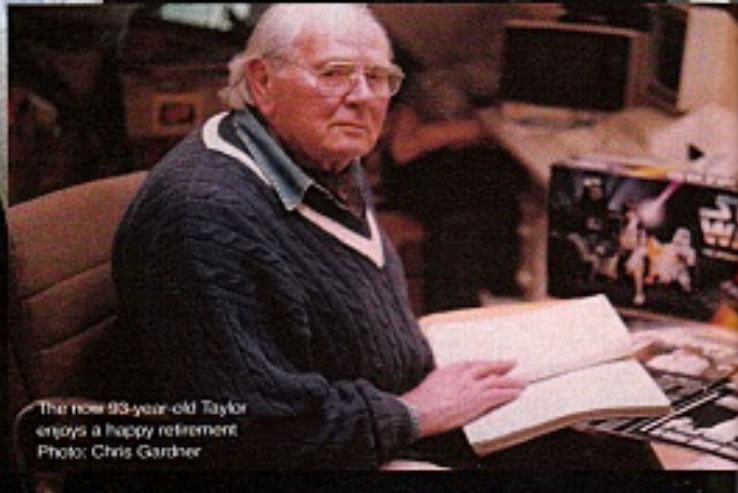
Taylor credits part of the film's popularity 30 years later to the way the audience connected with the characters. "Some people shoot science fiction for effects, but in *Star Wars* I was shooting for good portraiture," Taylor says. "You can see their faces. You can see their eyes. That's why *Star Wars* popularity has lasted so long. It is very documentary-like, in the shooting, because of the way I organised the lighting in the starships."



Gil Taylor with David Prowse in 1997



Taylor found the Death Star sets to be very difficult to light effectively and had the design altered



The now 93-year-old Taylor enjoys a happy retirement
Photo: Chris Gardner

"WORKING WITH THE BEATLES AND ROMAN POLANSKI, THOSE WERE ALL SPECIAL MOVIES, BUT *STAR WARS* IS UNIQUE"

DEATH STAR REDUX

When shooting wrapped, it wasn't the end of Taylor's association with the franchise. Twenty years later he was called out of retirement to return to a galaxy far, far away for the Hasbro project *Star Wars: The Interactive Video Board Game*. Back behind the camera, Taylor, joined by his script supervisor wife Diane, found the *Star Wars* memories flooding back.

British body-builder David Prowse was recalled to play Darth Vader, wearing an original costume from Lucasfilm's Archives at Skywalker Ranch in California, while Hasbro hired James Earl Jones to provide the Dark Lord of the Sith's menacing voice.

The sets were designed by Dick George Productions, which also handled some set construction on the 1977 film. Taylor and his team worked for two days on the project and filmed a total of 82 setups, including seven tracking shots.

"The photography had to match the original film," says Taylor, "but we didn't have the facilities or the money to do it. So I had to get the same results in a different sort of way, with different equipment."

Gil Taylor proved that even at 83 he was more than capable of continuing with his craft.

"The reason I'm more or less retired is not because I can't do it, but because of insurance," he said when *Star Wars Insider* first interviewed him a decade ago. "Production companies can't insure me. On my last film I had to have X-rays, blood tests – almost sell my soul."

"I think we did a great job on *Star Wars*," Taylor says. "Working with The Beatles and Roman Polanski, those were all special movies, but *Star Wars* is unique. It was a hell of an achievement and a tremendous job. It's something everyone who worked on should be proud of." 🙌

AN IMPRESSIVE CAREER RECOGNIZED

If Gil Taylor had followed his father's advice he would never have received lifetime achievement awards from the British and American Societies of Cinematographers.

Taylor's father claimed the film industry was full of "harridans, whores and gypsies" when his son, born in Bushey Heath, England, on April 12, 1914, expressed a wish to become a cameraman.

Having worked on more than 80 films with some of the world's top directors, Taylor was honored in 2002 with the British Society of Cinematographers' Lifetime Achievement Award. The American equivalent, for cinematographers whose body of work was done outside of the U.S., followed last year when Taylor was 92.

Russ Alsobrook, chairman of the ASC's awards committee, said Taylor's artistry had contributed to many memorable films that had made indelible impressions on audiences. "He expanded the vocabulary of visual storytelling and inspired many cinematographers to explore new ideas," Alsobrook said.

"This recognition is more important to me than an Oscar, or any other award I can think of because it comes from my peers," says Taylor, who received the award in the U.K. "I have always said nice things about American cinematographers."

Taylor ignored his father's wishes to take on the family's building business, and helped his



cameraman uncle on a film for Universal Pictures. He soon had a hand in the last silent film to be made at Bainsborough Studios.

Taylor remembers the halcyon days of the British film industry. "In the 1930s, film production companies had so many people on staff they could turn out a football [soccer] team or a cricket team," he says. "I played Saturday and Sunday football against Kodak and people up in the Midlands and everywhere else. It was a huge industry and you were rubbing shoulders and playing fullback with celebrated actors. The bigger the actor was, the more punishment he took."

At the outbreak of World War II in 1939, Taylor joined the Royal Air Force Volunteer Reserve. He put his camera skills to work in 1942 when, as a special envoy for British Prime Minister Winston Churchill, he became the first aerial photographer to record a night raid, carried out by 1,000 bombers over Germany. He delivered the footage personally to Churchill's residence at 10 Downing Street.

Taylor also filmed the Allies' liberation of the concentration camps at Belsen and Cella, which were part of Adolf Hitler's genocide campaign against Jews, gypsies, gay people and others. "I know the war was dreadful, but I was lucky," Taylor says. "I saw revolting things, but when you're sitting behind a camera it never looks quite as bad as when you're standing behind a gun. I would do it all over again."

After the war Taylor's reputation grew. He worked on such celebrated films as Roman Polanski's *Repulsion* (1965), and *Cul-de-sac* (1966). He earned



Above: Gil Taylor (bottom left, in cap with hand covering eye) on location with the *Star Wars* crew in 1976

Top right: Gil Taylor was awarded the ASC International Achievement Award in April 2006. Photo: BSC

Left: Albert Clarke, Gil Taylor, the late Michael Sheard and Garrick Hagon gathered together in 1997

Below: Obi-Wan at large in the cavernous Death Star



BAFTA nominations for both movies.

He also worked again with the legendary Alfred Hitchcock on *Frenzy* (1972), having previously been a clapper loader on 1932's *Number Seventeen*. "Working on a film should be an experience and it was with Hitchcock, who never got out of his chair, never looked through the camera once, but always knew what we were doing. And he never stopped talking."

Having worked through the silent era into talkies and through phenomenal blockbusters Taylor believes the film industry has gone downhill. "Good cinematography is becoming an ancient art, and that is the tragedy of it all," he says.

"Talent can only come from those people who are teaching students in film schools and a lot of those people haven't made films for 40 years so their methods are incredibly out of date."

In recent years Taylor has turned his hand to painting, and has even enjoyed himself by painting his vision of key scenes from *Star Wars*. "It gives me something to do," he says.

He made a rare appearance at an Isle of Wight *Star Wars* convention in 1997 where he was reacquainted with Garrick Hagon (Biggs Darklighter) and the late Michael Sheard (Admiral Ozzel), who had appeared in *Green Ice* (1981), which Taylor had filmed. Taylor enjoyed the fans' appreciation for his craft. "They said it was really good, asked lots of questions. I signed a lot of autographs."



Above: The lightsabers proved a difficult problem for Gil Taylor.

Left: A selection of Taylor's own *Star Wars*-inspired paintings.

Below: Taylor found Lucas quiet, and Alec Guinness "a lovely guy."



TAYLOR ON LUCAS

"ON A LOT
OF SCIENCE
FICTION FILMS
YOU'RE LOOKING
THROUGH A
SMOKE SCREEN.
I WANTED
STAR WARS
TO HAVE
CLARITY."

During the making of *Star Wars*, cinematographer Gil Taylor had very few conversations with director George Lucas. In fact, Taylor found Lucas to be extremely quiet.

Lucas employed a documentary style of filming and gave the cast and crew very little direction. He admitted himself that he preferred to direct the movie in the cutting room.

In this respect, Taylor found Lucas to be similar to the late Stanley Kubrick, with whom the cinematographer had worked on *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb* (1964). "George is very much within himself, and Kubrick was the same way," Taylor says.

Interference from Twentieth Century-Fox was partly to blame for some of the dynamics of the Lucas-Taylor relationship. Lucas wanted a fairy-tale look for the film and when Taylor delivered it to the studio he was instructed to change it. "On a lot of science fiction films you're looking through a smoke screen. I wanted *Star Wars* to have clarity," Taylor says.

He regrets the schism between himself and Lucas. "I only wish I could have my time over again to have a different relationship with George. It was very unfortunate that we did not have much to do with each other," Taylor says. "We were totally committed to *Star Wars*, every moment of the shooting day and in every aspect."

STAR WARS

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77-07



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***As determined by a Star Wars® Fans' Choice poll conducted by wizardworld.com, Spring 2006.

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BOOKS ☯ — 50

COMICS ☯ — 52

TOYS ☯ — 54

STAR WARS Q&A ☯ — 56

SCOUTING THE GALAXY ☯ — 58

INTERNATIONAL COLLECTING ☯ — 62

SET PIECE ☯ — 64

PADAWAN'S CORNER ☯ — 66

BANTHA TRACKS ☯ — 69

INDY VAULT ☯ — 74

COMLINK ☯ — 76

STAR
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BOOKS



WORDS: JASON FRY

A TOUR OF THE *INFERNO*

TROY DENNING UNLEASHES HELL ON THE GALAXY

Through its first five books, the *Legacy of the Force* series has chronicled the slow spiral of Jacen Solo into darkness. Firmly believing he is, in fact, sacrificing all he holds dear for the good of the galaxy, Jacen has so far betrayed the Jedi Order, the Galactic Alliance, and his family in increasingly shocking ways, culminating in *Sacrifice* with the murder of one he held dear and his assumption of a new identity as the Sith Lord Darth Caedus.

In Troy Denning's *Inferno* (Del Rey \$25.95/Century £17.99), both the galaxy and the tensions in Jacen's life explode into open warfare. At the beginning of

Inferno, fleets from Corellia, Bothanui, Hutt Space, and Commenor are moving on the Core Worlds, hoping for a decisive battle with the forces of Coruscant. Jacen, for his part, is trying to convince Tenel Ka—the Queen Mother of Hapes and mother of Jacen's daughter Allana—to put the Hapan fleet at his disposal. Tenel Ka agrees, but only if Jacen makes his peace with Luke Skywalker. But will the Jedi Master sense how far Jacen has fallen? The tension ratchets steadily higher until a fateful confrontation over the Wookiee homeworld of Kashyyyk where Jacen's betrayals will finally push all other considerations aside.

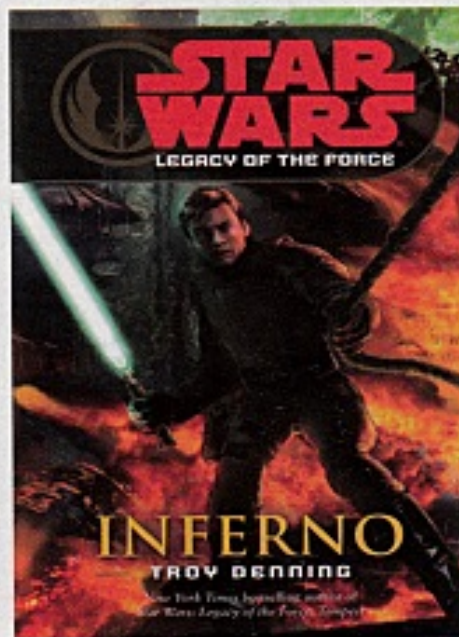
"I took myself back to my own teenage years, then asked myself how it would have been different if I'd had superpowers and a license to kill!"



DARK TIMES

A pivotal character in that confrontation is Ben Skywalker, the teenage son of Luke and Mara Jade, who's been slowly drawn into Jacen's web. At Kashyyyk Ben must make a momentous decision after years of struggling with more than any teenager should have to endure: Besides the sometimes-dark legacy of the Skywalkers and the Force, Ben has become an assassin and now suspects that his mentor is a traitor and a murderer.

So how did Denning approach the character? "Very carefully," he says. "Writing teenagers is as complex as being one. They're on the verge of adulthood, but not quite there. They're eager and nervous at the same time, and often a little confused. Basically, I took myself back to my own teenage years, then asked myself how it would have been different if I'd had superpowers and a license to kill! The answer was fairly frightening, and Ben's character took over from there."



In *Inferno*, all of the characters we first came to know 30 years ago endure what might be called a season in hell. Han Solo and Leia Organa Solo, still grieving over the death of their son Anakin, must confront what their surviving son has become. Luke must rise above the snares of Jedi philosophy if he is to avoid losing what he holds dear. Even C-3PO has a brush with mortality, one nicely handled by Denning.

So who's Denning's favorite character to write? "It sounds like a dodge, but the character I'm writing at the moment is usually my favorite," he says. "I have to get inside my characters' heads and empathize with them to write them well, and that means seeing things from their side. I do, however, profess a soft spot for Han and Leia. I've always loved their sharp wit and the balance between Leia's idealism and Han's cynicism."

Another favorite, Denning says, is the Barabel Jedi Saba Sebatyne, "in part because I created her as an expression of the instinctive side of the



EMPIRE STRIKES BACK

RETURN OF THE JEDI

BOOK V

EPISODE VI



LAST WORD

Despite Han and Leia's struggles, the tragic figure at the center of *Inferno* is Luke—now decades removed from that moody teenager we saw gazing at Tatooine's twin suns.

"Most of us never escape our past, and Luke is no exception," Denning says. "The whiny innocence has been burned out of him by all of the tragedy and evil that he's suffered during his rise to Jedi Grand Master, but at his core, he's still the optimistic farmboy we met in *A New Hope*. He still believes that the galaxy is basically good—with a few notable exceptions."

For a dark story, *Inferno* has some startling flashes of humor, such as SD-XX, Jacen's security droid, who's given to acid commentary after hearing the Sith Lord talk in his sleep. Not to mention Leia's no-holds-barred battles with... an Ewok.

"You have to break the tension sometimes and let the reader take a deep breath so the next shock has more impact,"



Denning says, calling that "Horror Writing 101. But it can be hard to find the right balance, and I don't think you can do it consciously; the mind knows what it needs, and you have to trust it. So I just let the humor happen in my stories. I never force it. I never deny it."

The nine-book series has been structured to give each author two paperbacks and a hardcover. Aaron Allston got the first hardcover, beginning the story with *Betrayal*. Then Karen Traviss worked up to the pivotal event of the series in *Sacrifice*. Denning will get his hardcover when his turn comes around again, and that'll be for the ninth and final book in the series.

"I'm the lucky guy who gets to put the final spin on things," he says. "That's a lot of fun. It's also a huge responsibility; endings are the trickiest part of a story to write, and *Invincible* is basically all ending."

It's a big responsibility, but one Denning is looking forward to: "I'm going to enjoy having the last word. Who wouldn't?"

"I profess a soft spot for Han and Leia. I've always loved their sharp wit and the balance between Leia's idealism and Han's cynicism."

Jedi. She never gets confused by the shades of gray that lie between dark and light; to her, a thing is either right or wrong, and if it's wrong, you smack it."

While Saba's confrontation with Jacen is one of the best episodes in the book, some of the rawest scenes involve Han and Leia's final break with Jacen. Those scenes weren't easy to write. Denning says: "How do you make a decision this anguishing feel 'right' for any parent, much less for Han and Leia Solo? The intellectual side of me appreciated the challenge, but emotionally I did find it painful to put myself in their boots. If some of that came across in the story, I did my job."





COMICS



WORDS: DANIEL WALLACE

TWO OF A KIND

A PAIR OF FUGITIVES WALK THE SAME ROAD
IN *STAR WARS: DARK TIMES*

So, you think *Dark Times* earned its name due to the grimness of a victorious Empire and a decimated Jedi Order? You're right, but "dark" also captures the mystery and potential of the last unexplored era set among Episodes I-VI. The 19 years that take place between *Revenge of the Sith* and *A New Hope* represent uncharted waters, and every new tale from the era provides a fresh piece of information.

The comic series *Dark Times* kicks off its second major story arc this July with the five-issue "Parallels." Beginning in issue #6, the saga features art by Dave Ross and a story line by Mick Harrison, and is set a mere two months after Palpatine's triumph in *Revenge of the Sith*. As the Empire's iron fist clamps down on free expression, existence becomes almost impossible for those who live on the fringes. Two such characters take center stage in "Parallels," and at first glance, they couldn't be more dissimilar.

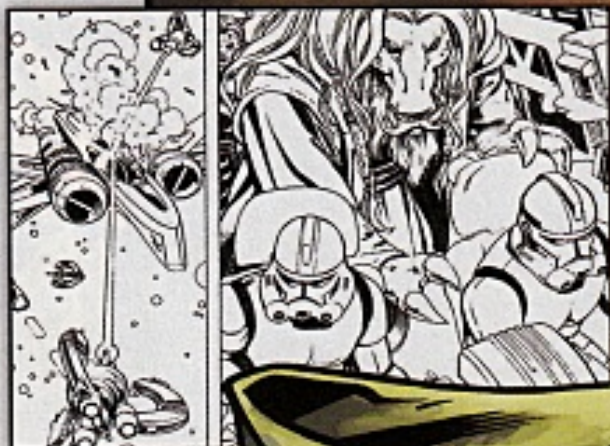
First is the Jedi Master K'Kruhk, known to fans of Cartoon Network's animated *Clone Wars* and the comic series *Star Wars Republic*. K'Kruhk is a stocky, fur-covered Whiphid with a tusk-face only a mother could love. In an opening flashback, "Parallels" details how K'Kruhk and fellow Jedi Jeisel crash-landed on a Jedi training planet after a run-in with a Separatist warship. There, they meet up with a class of Jedi younglings—just in time for Order 66. Simple survival becomes the Whiphid's new mission. K'Kruhk's opposite number is Bomo Greenbark, a pint-sized Nosaurian who co-starred in the first *Dark Times* arc, "The Path to Nowhere." A fugitive from Imperial law, Bomo has fallen in with the ragtag crew of the smuggling ship *Uhomelé*. Despite the differences between the two characters—big and small, lawman and lawbreaker—K'Kruhk and Bomo Greenbark are both on the wrong side of the Empire's New Order. "It's really two similar stories taking place at the same time that have two completely different outcomes," explains Harrison. "The two are connected on a number of levels, but the participants in the stories are not aware of the connections."

PLANET HOPPING

Harrison's two *Dark Times* protagonists are largely original characters—blank slates that will be unfamiliar to fans whose knowledge of the saga is limited only to the films. "The challenge for telling stories in this time period is to avoid the obvious," says Harrison. "Everyone wants to tell an Obi-Wan story, or a Vader story, and the restrictions right now are that we can only proceed so far into the time period after *Revenge of the Sith*. Luke and Leia are only about two months old. Obi-Wan is tied to Tatooine, just as Yoda is stuck on Dagobah. I'm not saying that good stories couldn't be told about them, but part of the charm of *Star Wars* is to be able to hop from planet to planet. I'd rather use lesser-known characters who have some freedom of movement."

The Empire, menacing as it is, is still finding its feet in this time period. It will be decades before it becomes the cold and efficient machine of *A New Hope*. "The Emperor is still consolidating his power," says Harrison. "Palpatine obviously moves slowly and cautiously during this time—after all, we know he doesn't disband the Senate for another 19 years. Rather than focus on the Emperor, I'm trying to explore how the formation of the Empire has affected the galaxy and its inhabitants."

Bomo Greenbark is one such survivor. "Bomo is such a sympathetic character, always getting the short end of life's stick, that I can't help but like him," says Harrison. "No matter what happens to him, he finds a way to struggle back to his feet." But Harrison's favorite is K'Kruhk, a hulking monster who exhibits a Jedi Master's quiet restraint. As a Whiphid, K'Kruhk is also uniquely long-lived. Fans of *Star Wars: Legacy* recently saw him pop up in that





A face only a mother could love? Whiphid Jedi K'ruhk springs into action in *Star Wars: Dark Times* "Parallels." Pencil art shows some more scenes from the new tale.

future timeline—more than 160 years removed from his first Expanded Universe appearance (in *Jedi Council: Acts of War*).

Harrison also draws on a rich supporting cast of oddballs and outcasts for "Parallels," thanks to Bomo's crewmates aboard the *Lhumelá*. There's Ratty, a sweet-tempered Tin-Tin Dwarf; Heron, a somewhat pompous Yarkora; Ko Vakier, a Blood Carver philosopher-warrior; and the whiny Phindian called Janks. All were co-designed by "Path to Nowhere" artist Doug Wheatley. "The variety means that I always have the type of character a scene calls for ready at hand," says Harrison. "There's always a character available to stir things up—or to pour oil on water."

A NEW FAMILY

K'ruhk's survival is guaranteed, but can he save the younglings that will die without him? Bomo Greenbark wants to forge a new family with the spacers who have taken him in, but will the hazards of a smuggler's life bring it all crashing down? "The theme of family is a natural for *Star Wars*," explains Harrison. "In *A New Hope*, both Luke and Leia's families are taken from them and they end up creating a new family with Han, Chewie, and the droids." Similarly, both Bomo and K'ruhk are reluctant loners in search of a connection to something beyond themselves. "It's a natural desire for people to want to bond with others. It's a powerful motive, and it allows me to really put the characters through the wringer in their attempts to obtain it."

So far, Harrison is having a blast writing heroes whose heroism can't always be taken for granted. "It can be a challenge to get readers to accept new characters," he admits, "but as long as the events and the characters in the story remain true to the spirit of *Star Wars*, I think most readers will embrace them. The galaxy is huge, and it would seem silly if the only stories that mattered concerned the same handful of characters every time."





TOYS

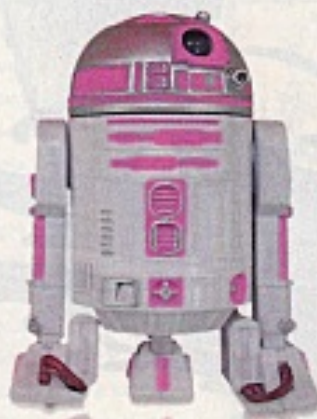
WORDS: FRANK PARISI

WHERE DID YOU DIG UP THAT OLD FOSSIL?

SIDESHOW PRESENTS A CERTAIN CRAZY OLD HERMIT IN 12-INCH FORM. PLUS, MORE CLONES, IMPERIALS, AND CHARACTERS IN DISGUISE



Holographic Darth Sidious with Mechno-Chair
Crafted in scale with the 12-inch line of action figures, Sideshow's walking holo-projector from *The Phantom Menace* is fully articulated and includes a blue LED to illuminate the hologram of Darth Sidious. It's slated for release this fall for \$39.99.



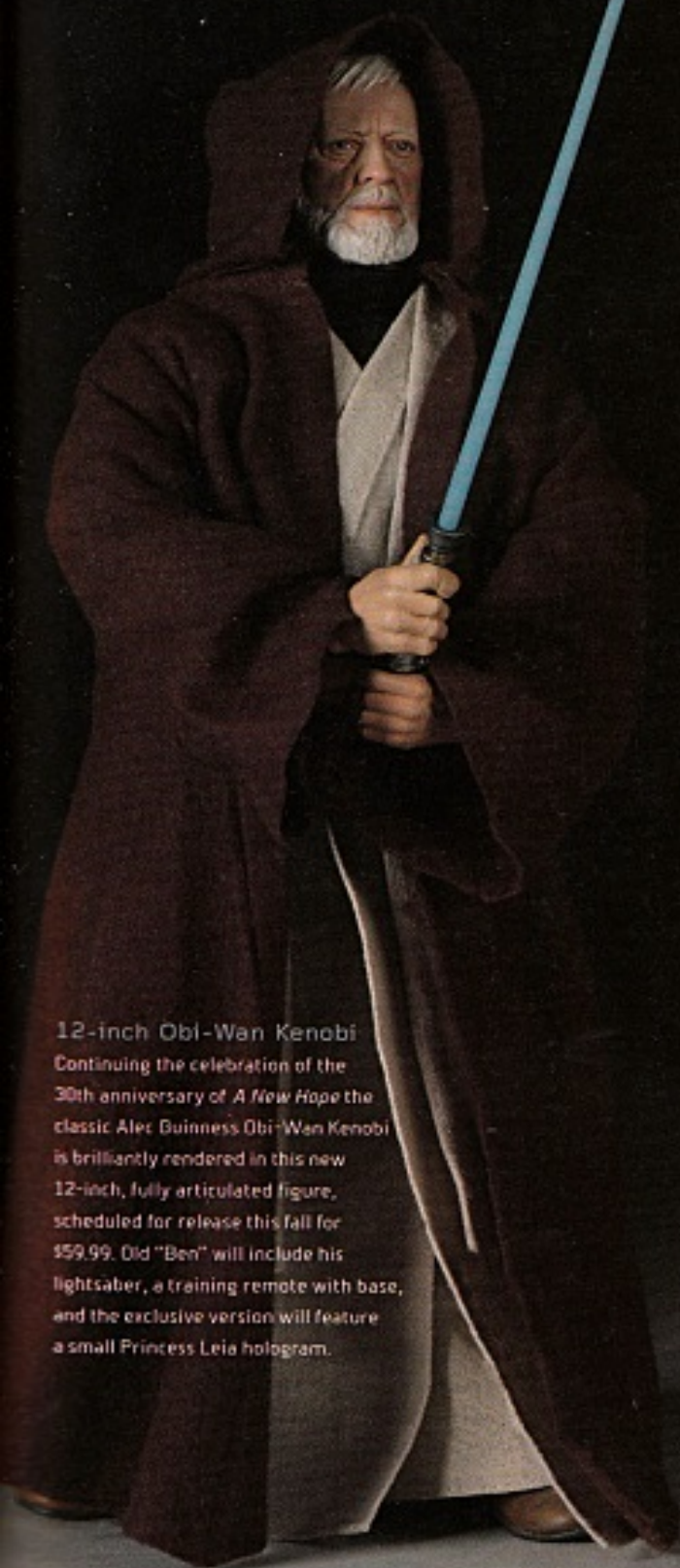
R2-KT
R2-KT is a specially designed character figure created in loving memory of Katie Johnson, the daughter of 501st Legion founder Albin Johnson, who succumbed to brain cancer in 2005. After the R2 Builders Club made a unique R2 unit especially for Katie - even naming it after her - the 501st Legion approached Hasbro with the idea of producing a figure commemorating Katie. The figure will be available at San Diego Comic-Con, and Hasbro and Lucasfilm will be donating \$100,000 in Katie's memory to the Make-A-Wish Foundations of South Carolina and San Diego.

Star Wars Transformers
Slated for a summer release are three new *Star Wars Transformers*. The Republic Juggernaut heavy assault vehicle transforms into a clone pilot in order to trounce Separatist forces while the Rebel snowspeeder transforms into Luke Skywalker in pilot fatigues, and the indomitable missile-firing AT-AT morphs into an AT-AT driver.



Premium Format Speederbike and Scout Trooper
All that needs to be said about Sideshow's massive and amazingly detailed 1:4 scale maquette of the scout trooper riding a fully detailed speederbike is that it's simply jaw-dropping and will be available in the fall for \$799.99.





12-inch Obi-Wan Kenobi
Continuing the celebration of the 30th anniversary of *A New Hope* the classic Alec Guinness Obi-Wan Kenobi is brilliantly rendered in this new 12-inch, fully articulated figure, scheduled for release this fall for \$59.99. Old "Ben" will include his lightsaber, a training remote with base, and the exclusive version will feature a small Princess Leia hologram.

Ralph McQuarrie Series Obi-Wan Kenobi and Yoda Two-Pack

The newest offerings in the stellar line of figures based on concept art by Ralph McQuarrie are Jedi Masters Obi-Wan Kenobi and Yoda, available together as a Comic-Con exclusive two-pack. This early version of Obi-Wan is reminiscent of a samurai warrior, while this Yoda prototype looks leaner and meaner than the final design. The set will come with an exclusive collector coin.



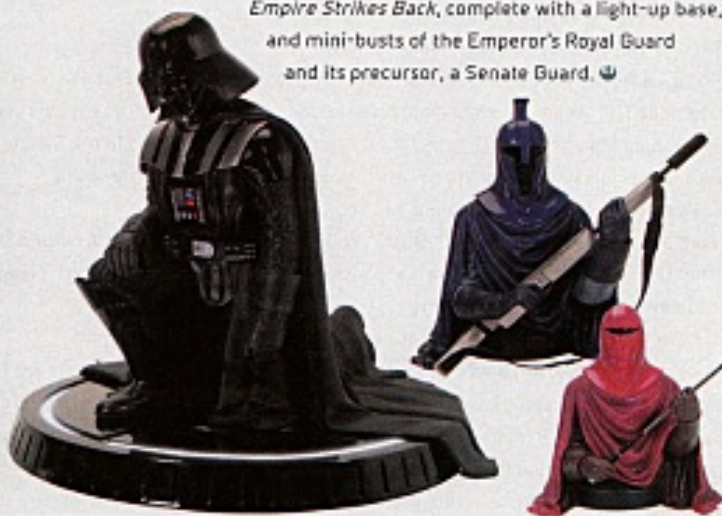
Shadow Scout with Speederbike

Trained for deep infiltration missions, the shadow scout trooper clandestinely stalks Rebel scum from the dark reaches of the galaxy. Fully articulated, the figure comes with a speeder bike specifically designed for speed and stealth and will be on shelves this summer.



Classic and Mini-Busts

Gentle Giant's first offerings in its new line of Classics Busts will include legendary bounty hunter Boba Fett, Nautolan Jedi Knight Kit Fisto, and the dedicated, yet expendable, TIE Fighter Pilot. All will be available in October. Also slated for an October release is this statue of Vader as seen in *The Empire Strikes Back*, complete with a light-up base, and mini-busts of the Emperor's Royal Guard and its precursor, a Senate Guard.





Q&A



WORDS: LELAND Y. CHEE

WHY GIRLS RULE

PLUS, THE MYSTERY OF THE TONNIKA SISTERS UNRAVELED AS THE KEEPER OF THE HOLOCRON ANSWERS YOUR STAR WARS QUESTIONS.

IF YOU WANT TO ASK QUESTIONS, HASSLE OVER REPLIES, OR ANSWER SOME OF THE INQUIRIES YOURSELF, HERE'S HOW TO CONTACT INSIDER:

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[EMAIL] starwarsinsider@titanemail.com

Please do not send unsolicited items, articles or art for publication. Artwork submitted must be strictly limited to characters, vehicles or scenarios already existing in the Star Wars universe. All items will be kept for editorial purposes.



Why are the leaders of Naboo so young, and all women? Were there ever any kings?

Matthew Starr, Plainfield, IL

Potential leaders of Naboo are detected and groomed for political office at an early age. By the age of 12, Padmé Naberrie had already been elected Princess of Theed. While it is true that the sovereigns of Naboo depicted in the films have all been young females (Amidala, Jamillia from Episode II, and Apailana from Episode III), Amidala's immediate predecessor was male, King Veruna.

Veruna was forced out of office necessitating Padmé's election. He went into hiding, but soon suffered a mysterious "accidental" death. While whether then-Senator Palpatine was responsible or not has never been proven, it is pretty clear that at the time of the Naboo blockade, Palpatine expected Amidala to be passive. Amidala's strength, conviction, and resourcefulness caught Palpatine by surprise, though he still managed to salvage the situation with his election to Supreme Chancellor.

Having shepherded Naboo through the Trade

Federation occupation, Queen Amidala gained immense popularity as Queen. It's not surprising that the Naboo electorate would want to vote for other leaders potentially modeled in her image and thus, Amidala's successors have all been female. Besides, the royal make-up looks much better on a Queen.

As a side note, young female leaders are no stranger to *Star Wars*. While she was still a teenager, Princess Leia was the youngest person ever elected to the Senate, a distinction previously held by Mon Mothma.

How come the A-wings and B-wings are not able to carry an astromech droid onboard the fighters?

Kevin M, by email

Whether starfighters are fitted with an astromech is a design choice. A-wings are designed purely for speed and thus the astromech socket was removed for space and weight considerations. Instead of astromechs, B-wings are fitted with advanced

computers to handle the complex computational duties needed to fly the unwieldy craft. It's worth mentioning that for the *Complete Cross Sections* book, the writers entertained the notion of adding an enclosed astromech socket in the B-wing rear, but it was ultimately decided that starfighter astromechs should always be visible from the outside.

After his incredible battle with Jedi Master Yoda, Emperor Palpatine mentions "Captain Kargl." My question is - why is there no visual or literal information on this character?

Mike, Sydney, Australia

As it appears in the script, the character is named "Captain Kargl." No visuals have ever been associated with this character and he has not been referred to in any other Expanded Universe sources. It's not totally unheard of for a named film character to go without a backstory. Tank (aka Janek Sunber), mentioned in Episode IV, was without a backstory until his appearance in the recent *Empire and Rebellion* Dark Horse comics.



In the cantina scene, which of the Tonnika sisters is Brea and which is Senni?

Anonymous, by email

Well, for those paying close attention to the EU, the answer is neither. Let's start from the beginning. Brea and Senni Tonnika were first identified by name in the West End Games roleplaying game. Until then, they were simply referred to by Production as "space girls." The RPD depicted the Tonnika sisters as identical twins, even though they are not identical in the film. Author Timothy Zahn wrote a short story in the anthology *Tales from the Mos Eisley Cantina*, which rectified this discrepancy by explaining that the Tonnika sisters that we see in the film are actually Mistryl Shadow Guards, Shada D'ukal and Karoly D'ulin, posing as Brea and Senni. Shada is supposed to be Brea, and Karoly is supposed to be Senni. Since *Star Wars Celebration III*, Christine Hewett, the Tonnika sister wearing the blue bodysuit in the film, has been signing official autographs as Brea Tonnika (aka Shada D'ukal). The other actress, Angela Staines, who wears a green bodysuit in the film, is Senni (aka Karoly D'ulin).

Being a U.S. military flyer, I have always wondered why the different colored flying teams (Red and Gold) that flew the X-wing fighters and bombers against the Death Star in Episode IV don't check in with each other?

William White, by email

Well, since we don't actually hear the Gold Squadron pilots report in during the film, we'll focus on Red Squadron. They report in in the following order: Ten, Seven, Three (Biggs), Six (Porkins), Nine, Two (Wedge), Eleven, Five (Luke). The footage of Jack Klaff's John D (Red Four) check-in ended up on the cutting room floor (see *Pirates of the Boards*, page 34). For dramatic purposes, it was important for Luke to be the last to check in. The other featured pilots (Porkins, Biggs, and Wedge) all needed face time, but pacing is likely what dictated the order of the other pilot's reports. Besides, having to hear the pilots reporting in order from Two to Ten would have been rather tedious.

I have a few questions about the origins of Darth Vader's suit. Why and when was it designed and built, and by whom? If Palpatine had foreseen what was going to happen to Vader, he would have warned him, but the suit seems to be ready when Anakin needs it!

Jim Vaughan, Jackson, Mich

During his duel with Yoda, Palpatine firmly believes that Anakin will become more powerful than either of them. He doesn't sense that Anakin is in danger on Mustafar until after his duel with Yoda is over. If he had the suit already, wouldn't he have just brought it straight to Mustafar? Instead Palpatine goes to Mustafar unsure of Anakin's fate. They cart Anakin's charred carcass in a medical capsule back to the rehabilitation center on Coruscant for the procedure. There's no clear indication as to how much time elapses during the procedure to fit Vader into the suit. Also keep in mind that the suit is comprised of Anakin's prosthetic limbs and breathing apparatus which

probably weren't yet built. Where the look for Vader's helmet originates is still a mystery: some think it's reminiscent of the dark sider Null Warb's Sith armor seen in the *Tales of the Jedi* comics.

What happens to the Null ARC troopers when the Empire is born? Do they stay with the Empire? Do they go their own way? What happens to the clone commandos?

Scott Hitchner, by email

Fans of Karen Traviss' *Republic Commando* novels and *Insider* articles know that the Null ARCs were the first ARC trooper prototypes. They were highly intelligent, efficient, deadly, and a bit eccentric. Expect *Republic Commando: True Colors*, the third novel in Traviss' *Republic Commando* series (out later this year), to shed further light on their fate, as well as that of the clone commandos. There may even be some surprises in store for their regular ARC trooper brothers. ☺

For a complete list of past questions, go to the *Questions and Answers* archives at www.starwars.com/qa.



I have seen a photo from *A New Hope* in which Ben Kenobi is holding a lightsaber while showing it to Luke. Is this a deleted scene from the movie?

Dwen Thomas, Dorking, England

Most of the old photos that you see from the classic trilogy are actually images that were taken on set during production, not actual shots taken directly from the film. Though I can't be sure exactly what shot you are referring to, it's possible that it was taken in between takes or perhaps during an alternate take. For any film, there are usually going to be multiple takes of any shot, only one (or parts of one and/or parts of another) is used in the final film. So it's likely from an alternate take of a shot from the film rather than a deleted scene.

In the Jawa trader scene, where Luke is called up to take the two new droids to be cleaned, there is a clear wire visible running from Threepio's head all the way down to the ground. If Anthony Daniels controlled all aspects of Threepio's motion inside the costume, why is a wire attached to him?

Neil, by email

The C-3PO helmet prop had wires running to it that had nothing to do with the control of C-3PO's motion. One of the wires ran to a microphone used to pick up Anthony Daniels' dialogue on set. A different set of wires connected the light bulbs used to illuminate C-3PO's eyes to a battery pack attached to the back of the costume. In this particular scene, the wires running from the eyes to the battery pack were left exposed when they should have been tucked into the rest of the costume. ☺



SCOUTING THE GALAXY

WORDS: STEVE SANSWEET



YOU SAY ZUCKUSS, BUT I SAY 4-LOM

DUSTING OFF AN OLD MISTAKE... AND OTHER ITEMS;
MORE PADAWANS AND A BOBA FETT STUMPER



This is one of those strange interludes. As I write this, it's only three weeks away from *Celebration IV*, and just a little more than two months from *Celebration Europe*. There is still a ton of work to do for each. No matter how much you plan and how much time you have, it always boils down to

putting the final touches on the shows at the last possible minute. I can't really write about either until they happen. So right now it's just the anticipation. Apart from my work-related roles at the two events, I can't help but wonder what treasures may await me as a collector. I never expect to find much, and I really don't have much

spare time to go looking, but there's usually something that I stumble upon and take home that I really cherish, and that becomes part of the memory. Whatever it is this time out, I promise to share it with you all in the next couple of columns. Until then, keep enjoying the year-long *Star Wars* 30th anniversary! ☺

ZUCKUSS VERSUS 4-LOM – AND WHO'S TUCKUSS?

Lately I've been adding to my collection of 3-3/4 inch vintage action figures on eBay and I've found something odd. While searching for the bounty hunter Zuckuss, the figure of 4-LOM comes up and when I punch in 4-LOM, Zuckuss appears. I've always known Zuckuss to be the short insect-like guy and 4-LOM to be the protocol droid-turned bounty hunter. I checked my *Star Wars Encyclopedia* (written by you!) and was pleased to find that you agree. I was worried I was losing my mind. Any idea why eBay has this backwards?

Jason Christopherson, Appleton, WI

Ah, the old Zuckuss/4-LOM conundrum! Don't blame it on eBay, since its computers only spit back out what folks have entered in the first place. If you want to blame anyone, try the folks at Kenner Products. They produced the original Zuckuss and 4-LOM action figures – and somehow reversed the names! Since the characters weren't named in the movie itself, it stayed that way until 1989. That's when the savvy folks at West End Games realized that since one of the bounty hunters was basically a protocol droid, and that the droid naming convention consisted of letters and numbers, somebody had goofed. They got Lucasfilm's



permission to switch the names, and they appeared correctly for the first time in *Galaxy Guide 3: The Empire Strikes Back*. As my colleague Pablo Hidalgo points out in the *starwars.com* Databank, that wasn't the only mix-up. "In the revised fifth draft script of *The Empire Strikes Back*, dated March 19, 1979, Zuckuss' name is misspelled 'Tuckuss.' Furthermore, the script and original novelization described Zuckuss as a 'human-type' bounty hunter. This description prompted comic book author Archie Goodwin to use the human bounty hunter Dengar in his stories as 'Zuckass.'" As far as 4-LDM goes, he was named by some wag at ILM. It's an acronym for "For the Love of Money."

FIGURING OUT THE CORRECT JEDI ORDER

I actually have two questions for you, and if you even choose one to answer I'll be completely elated because a) your column is my favorite part of *Insider*, b) I really want to know the answer, and c) it would be just way too awesome for my name to be in *Star Wars Insider*.

My first question is about books. I've been trying to read all the Expanded Universe books, which may just be impossible. The major problem right now is I can't ever figure out what order they go in. I was wondering if there is some sort of list, finished or unfinished, that has the Expanded Universe books in chronological order. If so, where can I find it?

My second question is about my two collections. When Episode III came out, I couldn't really afford to



SPREADING THE WORD

My son Alex has been a *Star Wars* fan since he saw *The Phantom Menace* when he was three. Alex is now 11 and knows everything he can about *Star Wars*. He even turned his friends into *Star Wars* fans. As you can see, he's a fan of clones, and this is only a part of his collection. Enjoy!

Karie Nelson, Portersville, PA

Way to go, Alex! I like Padawans who convert their friends into fans. That's quite an army that Alex is growing, and I like the fact that he isn't afraid to mix eras with his toys – proving that he is truly comfortable with the Force. Go far, this young one will!

buy many action figures or anything, so I saved all the cereal boxes and candy wrappers that had anything to do with *Star Wars* (I even have a box of unopened Corn Flakes with Anakin on the front). Also, I have what I believe to be a complete collection of every magazine that featured Episode III on the cover during 2005. Of course, I would never sell either of these collections, and I know they're pretty ridiculous sounding. But what I want to know is if there is anyone else who collects these sorts of things, and are they worth anything?

Nicole Marin, Hudson, CO

Well, your name is in *Insider*, Nicole, so I hope we helped make your day! Your first question is easy to answer. I'll have to assume that you are reading the *Star Wars* novels only in hard cover, because if you pick up any recent soft cover Expanded Universe novel you'll find, near the front, a two-page spread that places every *Star Wars* novel ever published in in-universe chronological order. Or you can get it online: <http://www.randomhouse.com/delrey/starwars/art/starwarstimeline.pdf>. Publisher Del Rey and Lucasfilm have made it even easier by breaking down the timeline into five eras, assigning an icon to each one, and then printing that icon on the back cover of each book.

As far as food items go, they are among my favorite things to collect, and a lot of other collectors feel the same way. Such things as cereal boxes and wrappers are the ephemera that most people throw away and thus become among the scarcest collectibles. Add to that the sometimes unique and

excellent graphics, and you have a real treasure. One of my favorite collectibles is a set of rare Kellogg's boxes from Australia for *The Empire Strikes Back* with unique painted masks on the back. And who can forget *Star Wars* Boo Berry cereal from General Mills? As for worth, not many folks will think they're worth anything, but to the true collector who is hunting down a particular piece of commercial history, they can be priceless. However, I would empty that Anakin Corn Flakes box now!

BOX O' CLONES

On the LEGO fan web site, From Bricks to Bothans (www.fbtb.net), there's a photo where a large box of LEGO *Star Wars* clone troopers is visible. Do you know where I can buy these? I have never seen them on the LEGO or the *Star Wars* web sites, and I would love to increase the size of my clone army.

Matthew Skipper (age 10), Arlington, VA



I would too, Matthew, but I'm afraid that the box o' clones that you spotted was never for sale. It was part of a Wal-Mart in-store Episode II promotion. Obviously some of those boxes and their clone trooper contents found their way to some folks a lot luckier than you or I.





SCOUTING THE GALAXY



REVENGE OR BUST, AND FINDING AN UNKNOWN FETT

I'm always on the look-out for interesting items, and I have some that I'd like to get your opinion on. The first is an ad supplement that was in *Variety* in 1982. It's a four-fold announcing the reissue of *Star Wars* and *The Empire Strikes Back* to the theaters, and announcing the opening date of *Revenge of the Jedi*. It measures 15 x 44 inches when fully opened. What do you think is its value?

The second item is a vintage Boba Fett 12-inch figure

I purchased on eBay in a *Star Wars* box. I've noticed the paint job is different from the regular Fett toys. Did they have two color schemes? The final item I was just recently given by a friend. In issue #93 (U.K. #69) of *Insider* you shared with us a statue of Chewbacca that was given out as a thank-you gift to executives.

I was told that my Chewbacca bust was given out to employees who worked on *Revenge of the Sith* at ILM. The bust seems to be made of some sort of plaster, and is initialed as being sculpted at ILM by R. Miller. The bust was found in a trash pile left by an employee at ILM when he moved. The base has damage to two letters but I figure I can get that fixed. Any help with authenticating it would be welcome. Randal Metz, Oakland, CA

The *Revenge of the Jedi Variety* advertising supplement is very cool – but not very rare. Tens of thousands of them were printed up both for use in the trade-industry newspaper and for marketing and publicity use by Lucasfilm and Twentieth Century Fox. They are a \$10 to \$20 item. The Chewbacca bust was indeed a Lucasfilm gift – but it was given to every employee as a holiday gift in 2005. It's a very nice piece indeed. I saved your toughest question for last, because I'm not quite sure what your alternate Fett is. Presuming it has not been altered by a previous owner, it appears to me to be bits and pieces of a first-shot or mold test that has been assembled either by the factory or by someone at Kenner headquarters, which was then in Cincinnati. But maybe a reader will have a more definitive answer. OK, vintage collectors, your help is sought!

DUST, BUSTER!

I am writing to ask your advice on a simple problem that plagues displays of collectibles – and that is dust. Because of the size of your collection and your extensive experience, you're the right man to ask. Based on photos I've seen, most people's collections are displayed on open shelves, leaving the items exposed to dust. Despite regular cleanings, my house accumulates dust fairly quickly. I can't imagine the time it would take to dust off individual loose figures on a routine basis. What do you recommend for reducing dust and aiding with clean-up? What are your tactics? Do you think air purifiers help much? Glass cabinets seem to be a good way to reduce dust accumulation, but they can be expensive. Your input would be appreciated.

Robert Ramirez-Bravo, Miami Lakes, FL

You've hit on an interesting and important topic, Robert. Acquiring stuff is usually the easy part of building a collection (except for the stress and strain on your finances). It's taking care of what you've got that is much more difficult. There are so many issues, including space, lighting, shelving, security, temperature and humidity, and that bane to us all, dust. Unless everything in a collection is inside glass or acrylic cases, or packed away in boxes, dust is a continuous problem. I can still hear the echoes of my mother constantly complaining when I was a kid that all of the built model kits and toys in my bedroom were "dust collectors," and me giving her a hard time about her complaints. Maybe having a collection housed in a 5,000 square foot barn in the country is karmic payback.

My large collection room has no windows and only two doors along with a large roll-up garage door that is rarely opened. Still, everything gets dusty. I have two air and heating units that keep the large room at a constant temperature all year round, and each has double electrostatic air filters that work really well – when I remember to hose them off every month. It's much too easy to forget that chore. I do have a bunch of "dust collectors" in glass cabinets, and that is a huge help. But every so often (it should be once a week), we take micro-fiber dusting cloths and clean "feather" dusters (the acrylic fiber kind) sprayed with Endust and go through the room moving the dust around. If I have to dust something really small with lots of crevices that I've let get too dusty, I sometimes use a can of compressed air. The concrete floor – especially since the two-part epoxy paint has started to peel – also needs to be swept or mopped. But as you're doing all of this, it gives you a chance to enjoy your collection all over again... at least, that's what I tell myself! ☺

Please send your questions and comments about collectibles to:

scouting@insider.starwars.com

or email:

starwarsinsider@titanemail.com

making sure to put

YOUR CITY AND COUNTRY

in the email along with your full name.

OR, you may send a written letter to:

[US] Scouting the Galaxy, P.O. Box 2898, Petaluma, CA 94953-2898, USA.

[US] *Star Wars Insider*, Titan Magazines, 8205 Santa Monica Blvd., #1-296, West Hollywood, CA 90046-5977, USA.

[UK] *Star Wars Insider*, 144 Southwark Street, London SE1 0UP, UK

Letters won't be answered without both your name and city. Individual replies aren't possible because of time constraints, but we'll answer the questions of broadest interest in the column. Letters are edited for grammar, sense, and length.

STAR WARS



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INTERNATIONAL



WORDS: GUS LOPEZ



IN THE GREAT WHITE NORTH

EXPLORING THE WEIRD WORLD OF INTERNATIONAL COLLECTIBLES:
CHECK OUT THE CURIOUS CANADIAN ACTION FIGURE VARIATIONS!



Above: Plush Chewbacca and Jawa Images by Duncan Jenkins

Like countless other countries, Canada shared many of the *Star Wars* toys and memorabilia produced by companies in the U.S. in the late 1970s, frequently sold through subsidiaries in Canada using bilingual *Star Wars* and *La Guerre des Étoiles* packaging.

However, Canada also enjoyed a set of collectibles that were rich and unique. One of the most sought-after items is a three foot tall plush Chewbacca store display produced by Regal to promote the smaller plush Chewbacca toy sold in Canada, based on the similar 20" plush Chewie made by Kenner. This display is extremely limited as it was only made for a small number of stores in Canada, and is highly prized by collectors today.

Regal also sold a small plush Jawa toy with gold buttons for eyes. If you squeeze the Jawa's hand it beeps. The plush Jawa

resembles Kenny from *South Park* with a stocky build and a big head covered with a hood. Clearly seeing multiple opportunities for plush versions of *Wookiees*, Regal completed the hat trick by producing a Chewbacca hand puppet. The puppet's simple design is similar to a sock puppet's, but with two plastic semi-circles to form the mouth. The shaggy fur exterior makes this Chewie toy look like a character from *The Muppet Show*.

One of the rarest food promotions in *Star Wars* history was the General Mills cereal tie-in from the late 1970s. As in the U.S., a set of 16 different *Star Wars* stickers was offered throughout boxes of Count Chocula, Franken Berry, Trix, Lucky Charms, Cocoa Puffs, and Cheerios. The stickers were almost identical to the U.S. equivalents, except for the added *La Guerre des Étoiles* logo. The first series of eight



THE PHANTOM MENACE
EPISODE IATTACK OF THE CLONES
EPISODE IIREVENGE OF THE SITH
EPISODE IIISTAR WARS: A NEW HOPE
EPISODE IVTHE EMPIRE STRIKES BACK
EPISODE VRETURN OF THE JEDI
EPISODE VIAbove: *Star Wars* Canadian action figure images by Ryan Scott and Duncan JenkinsLeft: *Star Wars* Canadian action figure multi-pack image by Ryan ScottBelow: *Star Wars* Canadian action figure images by Ryan Scott and Duncan Jenkins

stickers can be found with some searching, but the second series of eight is virtually impossible to track down. The very few known examples of these eight stickers have mostly come from employees of General Mills and Adpac, the sub-contractor who produced the premiums. Even rarer are the cereal boxes themselves, with only one known example of a bilingual cereal box in a collector's hands today.

Years later, for its *Return of the Jedi* promotion, General Mills had another *Star Wars* cereal promotion in Canada, this time with a series of eight different *Star Wars* booklets from the first three films in the saga. The packaging and premiums from this promotion can be found readily, unlike the early sticker offer.

STAR WORDS

Kenner Canada also chose some unique concepts for the Canadian version of the Kenner action figure line. The Canadian

12-back figures (the first 12 action figures issued on *Star Wars* cards) had a brief period where they featured bilingual logos in English and French across the top and bottom of the card, respectively. Kenner Canada went through a few iterations of the 12-back cards to be in compliance with the language laws in the country. The bilingual logo cards were short-lived and replaced with a card design with the *La Guerre des Etoiles* logo on the back, which must have pleased the language cops. One unique item during this era was the nine-figure multi-pack for the second series of figures (Cantina Aliens, Droids, Luke X-Wing, and Boba Fett). The box prominently features the bilingual logos across the top. Inside the box are the nine different figures on cards, carefully stacked together. There are two or three examples of this style of packaging in existence today.

Kenner Canada also took some liberties

with character names for figures bundled with vehicles and playsets sold by Sears for *The Empire Strikes Back*. These figures were placed on crude generic logo cards with no character picture and "skin-wrapped" packaging for characters AT-AT Commander, Dengar, Lobot, Han Bepin, Luke Hoth, Ugnaught, and R2-D2. Instead of AT-AT Commander, the character became General Veers (as he is known in the movie). Instead of R2-D2 Sensorscope, the figure became R2-D2 Periscope in Canada. Bepin Han became Han Solo in Cloud City Outfit.

Takara had made a popular wind-up R2-D2 figure that was sold in Japan. The same toy was sold in Canada, but on special cards with artwork of R2-D2 swaying his "arms" front and back as he walks. The idea was to use his center leg as two separate walking "feet." The artwork on the card was exclusive to Canada. 🇨🇦



SET PIECE

WORDS: CHRIS TREVAS

SUPREME CHANCELLOR PALPATINE'S OFFICE

DISPENSING WITH FREEDOM AND THE JEDI

From a private antechamber adjacent to his main office, Supreme Chancellor Palpatine monitors the state of his plans for galactic conquest. A group of four Jedi has come to interfere with his ambitions, but Palpatine is prepared. The first three fall quickly, struck down by his red glowing blade. However, Master Windu proves to be more troublesome.

The Supreme Chancellor's office with antechamber and connecting hallway was built on Stage Seven at Fox Studios Australia. The main room was faithfully reconstructed from the original Episode II blueprints. For the previous incarnation, a 90-degree section of the circular office was not built to allow for easier camera access. Since this wall to the right of the entrance was never seen before, it was opened to add the hallway and new room for *Revenge of the Sith*. These additions lack the bright red of the main room and are instead overpowered by shades of gray. This use of color subtly reinforces the developing arc of the character. As Palpatine's power grows, and he is consumed by the dark side, his environment becomes colder. Eventually, he resides in a world of gray on the second Death Star and the only accents of red are his royal guards.

Filming on the office set occurred in mid-July of 2003. For the first time we see that Palpatine is skilled with a lightsaber. Ian McDiarmid learned several moves on set from swordmaster and stunt co-ordinator Nick Gillard that were utilized for close-ups. For the more complex swordplay, stunt double Michael Byrne stepped in as a substitute Sith Lord. In post-production Byrne's head would be replaced by a computer-enhanced replica of McDiarmid's. The fight was first written and filmed

with Anakin at Palpatine's side when Windu and the others arrive. Palpatine grabs Anakin's lightsaber with the Force to attack them. Anakin, wrought with inner conflict, watches the entire duel unfold before intervening. The scene was rethought after principal photography and it was decided that Anakin should come in later when it appears that Windu has won. As Palpatine feigns weakness and pleads for his life Anakin is forced to choose his loyalty. These changes were filmed in late August of 2004, over a year after the sequence was initially shot. A small section of the office window frame was reconstructed on the B Stage at Shepperton Studios in London for this additional photography.

McDiarmid was filmed in increasingly grotesque makeup prosthetics to represent Palpatine's decaying flesh as it absorbed more and more of his own deflected Force lightning. This effect was enhanced by blending each make-up stage into the next with computer graphics, until he transforms into the familiar wrinkled visage seen in *Return of the Jedi*. When Anakin steps to his defense it becomes clear that the Sith Lord is not as weak as he appears to be. Palpatine easily dispatches Windu with lightning so powerful it lights up the Jedi's skeleton, a special effects homage to Darth Vader's final encounter with the Emperor. The bombardment sends the Jedi Master flying into the night sky, to plummet to his end. On set Samuel L. Jackson was propelled through the window by a far less mystical power. Connected by a harness under his robes to a wire rig, Jackson was yanked backwards out the window by stuntmen jumping off a ladder. Windu's death marked Anakin's turn to the dark side and the beginning of the end for most of the Jedi order.

EFFECTS

A wind machine simulates the gusts that would blow at such great heights. The dialogue drowned out by the noise was re-recorded later and mixed with the sound of real wind.



FURNITURE

Palpatine's chair is very similar in style to his Imperial throne on the Death Star in Episode VI. "There was a bit of foreshadowing there and some continuity with the later film", said set decorator Peter Walpole.

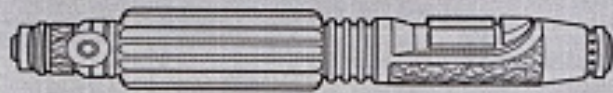
SET DESIGN

George Lucas approved the new antechamber design for construction on January 24, 2003, adding only a couple minor modifications. Narrow benches and more chairs were incorporated into this room although the Chancellor's "guests" were never offered a seat.

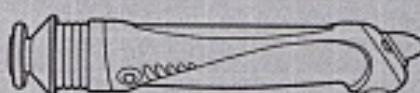


PALPATINE'S LIGHTSABER

Concealed in his sleeve, Palpatine's lightsaber is ready at a moment's notice. A special close-up "hero" version of the lightsaber prop with a unique prismatic finish and multi-colored metallic details was used in this reveal scene.



MACE WINDU'S LIGHTSABER



PALPATINE'S LIGHTSABER



DECOR

Around the office are many statues dating back to when the Sith ruled the galaxy. This one is of the ancient demagogue Sistros who also adorns the top of Vice Chair Mas Amedda's staff.

MACE WINDU'S LIGHTSABER

Mace Windu's lightsaber was originally built from aluminum, brass, and steel. For dueling purposes, lightweight chrome-plated castings with painted detailing, and durable carbon fiber blades were utilized.

"Sam Jackson wanted a very spectacular death," said Lucas. "It was the only thing he requested other than a purple laser sword. It was an easy thing to do with the way this sequence works."



CORUSCANT

The view of Coruscant beyond the window is a digital matte painting by ILM artist Yanick Dusseault. Green skies, usually a precursor to a coming storm, serve to enhance the mood of the scene.

PADALJAN'S

HOW TO DRAW: QUEEN AMIDALA

YOUR GUIDE TO CAPTURING THE ELEGANCE OF NABOO'S YOUNG QUEEN!

The *Star Wars* galaxy is filled with countless creatures, droids, knights and queens that we love to draw! In this lesson, let's try our hand at drawing the stern and beautiful ruler of Naboo, Queen Amidala. Grab some pencils (I recommend a simple #2

or HB) and some paper. If you want to practice first, use printer paper. It's much less expensive than Bristol Vellum, which I recommend if you want to color your final sketch with markers or colored pencils. Drawing is meant to be fun. So if you find yourself a bit intimidated or

nervous, take a deep breath and know that you cannot make mistakes! Like Luke Skywalker, learn to trust your instincts and let them guide you as you draw. ☺

STEP 1

Whenever you draw, begin by lightly sketching the largest shapes first. With Amidala, I've drawn an egg-shape for her face, as well as the shape of her elaborate hair-do. Dissect her face down the middle and draw three horizontal lines for the placement of her eyes, nose, and mouth. Notice that this is a three-quarter view of her face. The horizontal line should be slightly off-center.

STEP 2

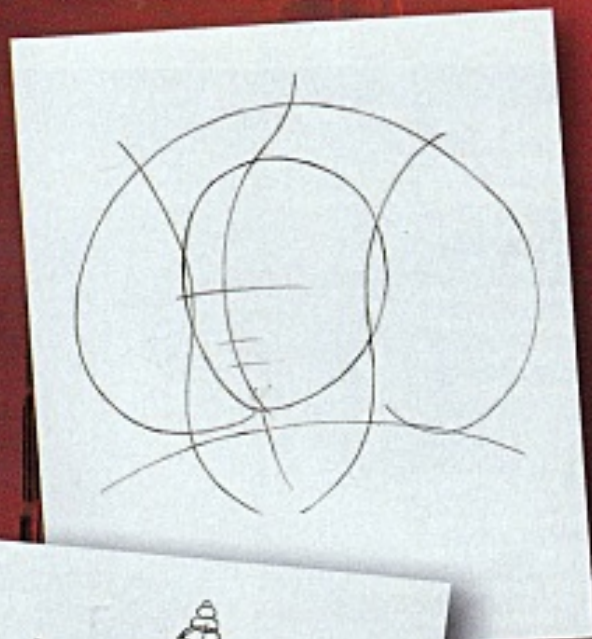
In this step, we're still relying on larger shapes to form her headdress, but I have added a little bit of detail. Try not to get too wrapped up in details right away. Always work from large to small.

STEP 3

Don't get too bogged down with details just yet. In this step, lightly sketch her eyes, brows, nose, and mouth.

STEP 4

I gave some shape to her hair and added two small circles on her cheeks. Start to tighten up your lines here. If you've been sketching lightly, you should have no problem erasing any lines you don't like.



CORNER

WORDS & ARTWORK: CYNTHIA CUMMENS



STEP 5

Draw the fur trim of her gown. Keep your lines loose and playful! If you're feeling uncertain about your sketch, grab a piece of tracing paper, place it over the picture here and trace what I've done! You can always try again on your own later. Lots of artists learn to draw by tracing or copying other artists when they're starting out. Remember, the important thing is that you're drawing!



STEP 6

In this step, I used Micron fine liners to ink over the pencil sketch. I erased all the lines from the previous step that I didn't want. Take your time while doing this. It does take some practice!

If you have questions about this sketch, or want to learn more about how to draw Queen Amidala, send an email to c_cummens@yahoo.com and I'll answer your questions! Happy Drawing!

Find more drawing tutorials at starwars.com/kids
To learn about Cynthia Cummins and her work, visit her site: cynthiacummensart.com

STEP 7

I used Copic markers to color Queen Amidala and white colored pencil to add some highlights. If markers aren't your thing, you might want to scan your penciled image into Photoshop and color it digitally. Or, transfer your sketch to illustration board and use acrylic or watercolor.



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BANTHA TRACKS

VOL. 26

BY THE FANS,
FOR THE FANS.

THE BEST OF CELEBRATION IV



From the fan perspective, and maybe from most every perspective, *Star Wars Celebration IV* was a party of epic proportions, with a variety of programs, exhibits, guests, and fun that entertained fans from all around the world in the Los Angeles Convention Center May 23-28. The event broke the attendance records of the hugely popular *Celebration III* in 2005, and many fans who have reported in to *Bantha Tracks* suggest that it was the best *Celebration* for them yet.

With no new movie to hype, some might have worried that attendance figures would be down, and that interest in the *Star Wars* galaxy would wane. Apparently this could not be further from the truth. *Star Wars* fans and admirers are a worldwide community that not only enjoys the rich history of the saga, but also looks for news of what's to come. There was plenty of both offered up at *Celebration IV*, and *Bantha Tracks* readers captured some of the best images to document the weekend.



Best Veteran Photo. "This is me 'before the storm' at *Celebration IV*, holding up all four badges of all the *Celebrations* that I'm proud to say that I've been to," writes Matt Tolosa of the San Francisco Fan Force.

Bantha Tracks Submission Guidelines:

Any original art, envelope art, comics, illustrations, news, stories, meeting information, or any materials voluntarily submitted become the property of *Bantha Tracks*. No compensation will be given for voluntary submissions, and there is no guarantee of publication. Submissions will not be returned. Each submission must include the creator's name, age, contact information, date

the work was created, and a statement that the work is original, created by the person submitting it, and that the person is a member of the Official *Star Wars* Fan Club.

Send electronic files to banthatracks@starwars.com, or send your snail mail to *Bantha Tracks*, c/o Mary Franklin, P.O. Box 29901, San Francisco, CA 94012.



THE BEST OF CELEBRATION IV

1. Best New Jedi. "Young Reilly from Simi Valley, California, is a provisional member of his local 501st garrison. His mother says the resemblance to a certain wizard is not intentional, but the garrison members still call him the 'Harry Potter mini-Obi-Wan' Jedi," writes Andrew Siguenza, who also snapped this photograph of Reilly.

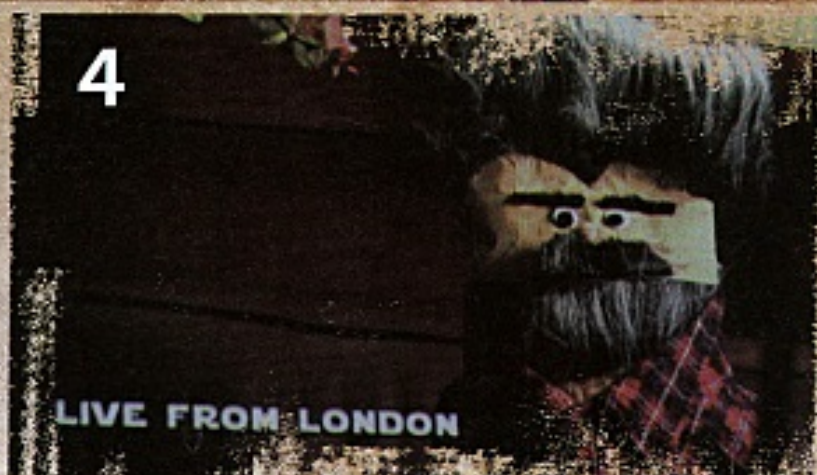
2. Loudest Fett. "Rocket Man" Dan Schlund sailed into the Opening Ceremonies Friday night as a real flying Boba Fett. The rockets, which shot loud-but-safe streams of steam, fired the Fett high over the stage before he landed and was greeted by his stormtrooper escorts. *Photo by C. Stephen Campbell*

3. Most Helpful Clone. One of the 41st Elite Corps of clones helps a young fan find his way in the South Lobby at Celebration IV. *Photo by John C. Bush*





3



4

LIVE FROM LONDON

6



7



8



9



4. Best Surprise Interview. George Lucas – from a certain point of view – appeared via “live satellite feed” during the Opening Ceremonies Friday night to answer a few questions about his new television show, and to greet the fans at Celebration IV. *Photo by C. Stephen Campbell*

5. Fastest Speeder Bike. During the Stormtrooper Olympics on Saturday, teams from different Garrisons competed for the gold. This biker scout competes in the “speeder bike chase” through the “forests of Endor” on a Segway. *Photo by the Golden Gate Garrison*

6. Best Reenactment. Stormtroopers check for lively Rebels during a movie scene reenactment in an appropriate hallway in the Los Angeles Convention Center. *Photo by Nick Bishop*

7. Best Reunion. Actor Kenny Baker reunited with R2-D2 in the Droid Builders’ Room at Celebration IV.

8. Best Scavengers. Caught in the act by a photograph from the upper level, these Jawas were well on their way to a successful heist of R2-D2. *Photo by C. Stephen Campbell*

9. Best Leias – Tie. Go ahead. Choose your favorite group shot of Leias. It was harder than we thought, so *Bantha Tracks* just picked both! *Photos by C. Stephen Campbell*

10. Best Cool Down. It’s hard to cool down in Southern California if you’re a snowtrooper. These troopers (Wendy and Noel Natividad) stopped for some soft serve at a CIV concession. *Photo by Patrick Guevara*

11. Best Transformation. Lucasfilm’s Steve Sansweet somehow transformed from a rampaging Ewok to a dapper, tux-clad Master of Ceremonies in the blink of an eye during the Opening Ceremonies on Friday night. *Photos by C. Stephen Campbell*

EDITORIAL

CELEBRATION OF STAR WARS LIFE

10 • 525 • 550 •

As one of the team who worked to produce *Star Wars Celebration IV*, the huge six-day party for *Star Wars* fans in Los Angeles this past Memorial Day weekend, I risk sounding self-congratulatory when I say I believe this was the best Celebration yet.

I might also risk sounding like I'm patting myself on the back when I say that this just might be the best diversity of programming, the smoothest-running show, and collectively the most fun that so many *Star Wars* fans have had in one place, ever.

But then it's not really self-congratulatory at all, because it's not about me, but about the myriad hard-working and creative colleagues and *Star Wars* fans who pitched in with great ideas, hours of help, and well-directed energy to make the show a resounding success.

Thanks to the celebrities, guests, and panelists who shared their time and talent. Thanks to the parents who planned vacations around kids' schedules and made the journey with young Padawans in tow, determined to



Photo by Scott Ruether

enjoy a family weekend of *Star Wars*. Thanks to all my colleagues at Lucasfilm for their invaluable contributions, and thanks to our counterparts at Gen Con for working to make the show run the smoothest of any of the Celebrations yet. Thanks to the licensees, exhibitors, and sponsors who added so much to the show, the offerings for fans, and the programming too. And thank you to the *Star Wars* fans, local and international, who made it a point to be at the Los Angeles Convention Center any time from May 23 (the six-movie marathon screening) through 28, having a good time and taking in as much of Celebration IV as they could.

Here's looking to more possible Celebrations in the future! As *Star Wars* fans, we have a lot to celebrate for many years to come.

Get in Tracks!

Mary Franklin

Mary Franklin
Editor, *Bantha Tracks*

I can't begin to name all the people who made Celebration IV great, but I will name my Elite Squad, the volunteers I count on to make many of the vital behind-the-scenes tasks happen. Thanks to them, essential elements of the show ran smoothly, and without my having to think about them much at all.

So here are their names, and my sincere thanks to each of them. Without you, there's no way we could have done it.

Celebration IV Elite Squad: Amy Adams - Assistant to Steve Sansweet; Lorrinda Adams - Team Family Room; Lisa Alba - Behind-the-Scenes Stage; Barbara Arbore - Team Family Room; *Bantha Tracks* fan mail; Jon Arbues Jr. - Team Family Room; *Bantha Tracks* fan mail; Cyndyjo Ashby - Fan Fair Hall; Diorama Builders; Jim Bauermeister - Fan Stage; Shelby Bauermeister - Fan Stage; Yvette Boer - Team Archive; Thomas Brink - 6 Movie Marathon Team; *Star Wars* Shop; Hyperspace Help Desk; Opening Ceremonies; Jim Bushman - Petree Stage Crew; Chris Cassidy - Team Archives; Game Squad; Mark Chir-Lin - Team Archives; Jessica Cook - Hyperspace Help Desk; Elizabeth Davidson - Fan Stage; *Star Wars* Shop; Nancy Deet - Fan Stage; *Star Wars* Shop; Liz DeHoff - Team Archives; Kristen DeValle - Petree Stage assistant manager; Opening Ceremonies-Major's Party; Beth Dibble - Behind-the-Scenes Stage manager; 6 Movie Marathon Team; Archive Pack; Debby Dragon - Concourse Stage assistant manager; Tracy Duncan - Games Squad; Fen Eakough - Fan Fair Hall; Assistant Lawrence Noble; *Star Wars* Shop; Heather Engelbreith - Fan Club Lounge Crew; 6 Movie Marathon Team; Jonathan English - Hyperspace Help Desk; Shannon Finch -

Behind-the-Scenes Stage; Ruth Franklin (thanks, Mom!) Team Archive; Kelly Frieders - Game Squad; Cyndi Gawronski - Fan Club Lounge Crew Lead; 6 Movie Marathon Team; Christopher Gereke - Team Family Room; Gibbs - Game Squad Lead; Jesse Hallmark - Game Squad; Dan Hamman - Game Squad Asst. Lead; Terri Hodges - Behind-the-Scenes Stage; Marlene Hunkins - Team Archives; Janet Inmanuono - Fan Fair Hall Lead; Brian Kinoshita - Fan Club Lounge Crew; Christine Knapp - Concourse Stage assistant manager; Tim Knapp - Digital Theater Crew; Dris Knight - Petree Stage; Kimberly Knight - Petree Stage; Ruby Levine - Behind-the-Scenes Stage; Luci Lockhart - Fan Club Lounge Crew; Karen Louie - Petree Stage; Nancy Lutz - Concourse Stage; Cindi Manning - Fan Club Lounge Crew; Shane Manning - Fan Club Lounge Crew; Matt Martin - Hyperspace Help Desk; *Star Wars* Shop; Game Squad; Drew Morris - Petree Stage; Diane Owen - Concourse Stage; Paula Rosenberg - Assistant to Steve Sansweet; Lori Sartre - Team Family Room; Caroline Sedano - Digital Theater Crew; Richard Sedano - Team Archives; Caitlin Shindler - Concourse Stage; Christian Shindler - Team Archives; Rague Shindler - Concourse Stage; Azman Sugi - R2-D2 Builders; Kathy van Beuningen - Team Family Room; *Star Wars* Shop; *Bantha Tracks* fan mail; Wiebo van der Werk - Digital Theater Crew; 6 Movie Marathon Team; Archives Pack; Sarah Wiegand - Digital Theater; Susan Youngwood - Fan Club Lounge Crew; 6 Movie Marathon Team.

Thanks to you, and thanks to everyone!



Photo by Jenny Elwick

ALWAYS LOOKING FOR ANSWERS?



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INDIANA JONES

WORDS: J.W. RINZLER

INDY VAULT #3

ARK ATTACK

ESOTERIC CONCEPT DESIGNS
FOR THE ARK OF THE COVENANT
— AND NEPALESE HATS.

Much care and research went into the design of the Ark of the Covenant — the end-goal of *Raiders of the Lost Ark*. The Old Testament provides detailed building instructions in Exodus 25:10-22, which include a note concerning the angels atop the Ark: "And the cherubim shall stretch forth their wings on high, covering the mercy seat with their wings" (King James Version). Evidently the final design took that into account. The rest of the Ark's features were more open to interpretation, and early concept artists tried out many looks during the film's preproduction period. One drawing (by an unknown artist, possibly David Negron) in the style of William Blake (1757-1827) features a concept for the Ark's end panel — "carved wood in bas relief, antique gilded [sic] + aged" — of the seated figure of Moses. The Ten Commandments, which were housed in the Ark, lie on his knees, and he extends his arm as he exhorts the Israelites in the desert to obey those commandments. The serpent that entwines his arm and circles around him is a reference to the rod-and-serpent Moses also creates in the desert following the words of God.

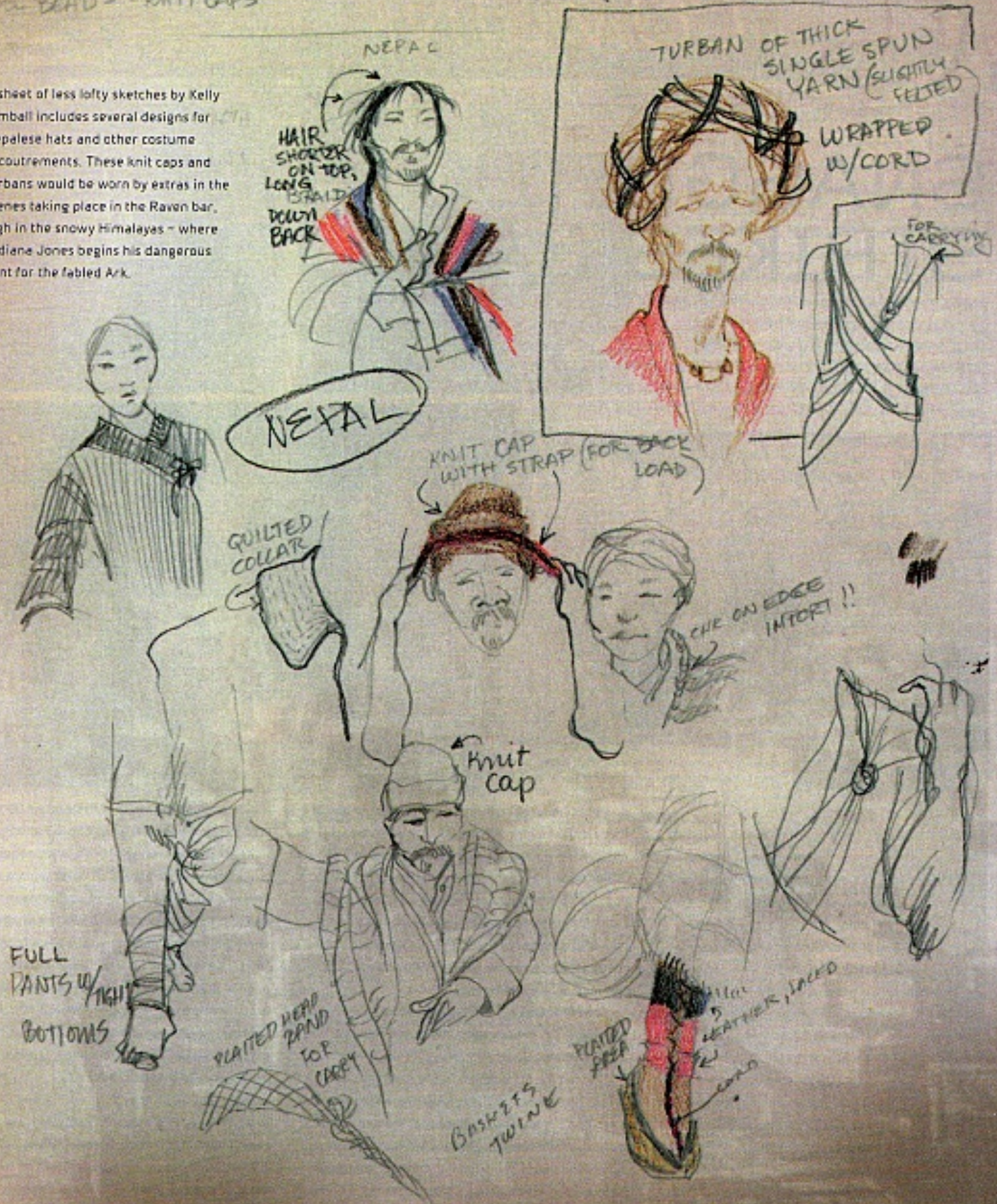


END PANEL FOR ARK
CARVED WOOD IN BAS RELIEF
ANTIQUE GILDED + AGED.

NEPALESE - KNIT CAPS

A sheet of less lofty sketches by Kelly Kimball includes several designs for Nepalese hats and other costume accoutrements. These knit caps and turbans would be worn by extras in the scenes taking place in the Raven bar, high in the snowy Himalayas - where Indiana Jones begins his dangerous hunt for the fabled Ark.

NEPAL





COMLINK

THE STAR WARS INSIDER MAILBAG



SNAGGLETOOTH STRIKES BACK

FROM TALES OF JEDI WHO RETURNED BEFORE THE EMPIRE HAD A CHANCE TO STRIKE BACK, TO FANS FINDING CREATIVE USES FOR STYROFOAM, YOU HAVE PROVIDED SOME TRULY GREAT ANECDOTES ABOUT YOUR FIRST EXPERIENCES WITH THE STAR WARS UNIVERSE. KEEP 'EM COMING AND DON'T FORGET TO SEND IN PHOTOS SHOWING YOUR ENCOUNTERS WITH STAR WARS' CELEBRITIES TO "BOUNTY HUNTERS." YOU MIGHT JUST WIN ONE OF OUR FABULOUS MYSTERY PRIZES!

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mentioning *Star Wars* in your subject header. Please include your full address in your email. We will only print your full address if you ask us to. Letters may be edited for publication, so please try to be as concise as possible. Don't forget that *Star Wars* questions should be directed to the Q&A column. Please do not send unsolicited ideas, articles or art for *Titan* or *Lucasfilm*. Artwork submitted must be strictly limited to characters, vehicles and scenarios already existing in the *Star Wars* universe. All other artwork cannot be published.



Above: Tom Spina and his wife meet Mr. & Mrs. Stuart Freeborn, creature creators on *Star Wars*



I BOUGHT USED ALIEN PANTS!

I was reading issue #93 of *Insider* in which you had a feature about the recent Bonham's wardrobe auction. If I recall correctly, the question posed was: "Are you the proud owner of Snaggletooth's trousers?" In fact, I am!

I've been a fan of *Star Wars*, and of the cantina sequence in particular, since the film's release and now collect film props and masks. Some time ago, I picked up an original Snaggletooth shirt at auction (on eBay, of all places), and when I heard Angel's was putting a pair of the trousers (that's "pants" in the U.S.) into the Bonham's auction, I knew I had to bring them together.

I work creating unique displays and doing restoration and sculpture work for collectors. One of my services is creating custom heads and body forms to create complete character displays for

original film-used costumes. I have created one of these displays for my Snaggletooth costume, completing the display with boots, hands and a custom-sculpted head, created by me. As another neat tidbit, the long tooth on the mask actually came from Stuart Freeborn and was a casting he had leftover after production (this same style of teeth were used on his team's Wampa and Ugnaughts as well).

Several years back I had the good fortune of meeting Mr. Freeborn and his wife, which was an incredible experience for me.

I've had the honor of performing restoration services on several of the original Ugnaught masks from *The Empire Strikes Back* and also had the opportunity to work on several Ewoks, creating complete heads from production-made materials Mr Freeborn saved after the films wrapped. These

projects can be seen in the "Restoration Services" section of my web site: www.tomspinadesigns.com.

There is also another photo of the Snaggletooth costume on my personal site: www.spinazantina.com. This site showcases many of the items in my prop and mask collections and shows the Snaggletooth as it's now displayed in my collection room. 'The Snag' can be found on the "Cantina Collection" page along with other original cantina related props and production items, as well as many cantina character masks which I've sculpted for myself over the years.

Tom Spina, New York, U.S.A.

Thanks for getting in touch, Tom, and for revealing the fate of Snaggletooth's pants! Your collection looks great: *Star Wars* costume restoration certainly seems like a great fan hobby.



MAKING A COMIC CONNECTION

Way back in the summer of 1977, my best friend and I collected second-hand comic books (there were no such things as comic book stores at that point) from a local market. We'd picked up issues #1 and #3 of *Star Wars*, reading it as a sci-fi comic, not noticing the caption above the title explaining it was an adaptation of a hit film (the movie would not be released in the U.K. for another few months).

Later that year I was ill and off from school. Watching the TV, there was a program called *Pebble Mew* at One that featured an interview with John Mollo, the costume designer. During this interview, clips were run and that was the first idea we had of what was to come. Seeing the clip of Han's escape from Tatooine made me think of what I'd read in the comic book and how good it was going to be!

Back at school, I raved about this film that was coming at Christmas, but everyone thought I was nuts, until I brought in issue #1 of the poster magazine with the stormtroopers on the front!

Boxing Day 1978: My pal and I had a tradition of going to the West End of London right after Christmas to catch the sales. We knew *Star Wars* was opening that day and resigned ourselves to the fact we'd have to wait to get tickets. There was no way we could afford premiere tickets at 13 years old.

Imagine our amazement when we saw the Leicester Square Theater open at 8 a.m. with no crowds around, selling tickets for a first showing! I don't know if this was the first public showing or not, but I'm guessing it must've been as, after the 10 a.m. show, we left the cinema to a huge crowd outside, the likes of which we hadn't seen except on the news when the Osmonds came to Britain!

Skip a few years to May 1980. The press announced



there was going to be a Royal Premiere for *The Empire Strikes Back*. My friend and I pestered our folks to get us tickets. They were quite expensive, and we hadn't left school yet. We got them and were shocked to see it was a "black tie" event. We borrowed jackets and bow ties from older relatives to go.

The premiere at the Odeon Leicester Square brings back a few memories. There was the odd scenario of a group of trumpeters sounding a fanfare for the arrival of Princess Margaret, and strangely, the film – when the film inside the projector broke just as Luke climbs inside the cave on Dagobah. There must've been a white screen for about 20 seconds, during which the projectionist made silly hand shadows on the screen! In later years, I learned from Gary Kurtz at a convention that George Lucas and he were in the projection box at the time, and the recovery from a film break was the fastest they'd ever seen!

Two days later, a then little-known comic book shop called Forbidden Planet hosted a signing by David Prowse and Anthony Daniels. Unfortunately, Anthony Daniels could not make it, but none other than Mark Hamill stepped in for him!

Then 1983 was the year of *Return of the Jedi*. I was determined to make this a round up of "firsts," so I tried to get tickets for the premiere. No luck there, but I did manage to get to the first public show. I got to the Dominion Theatre at Tottenham Court Road only to find that in order to see it that night, I'd have to sit through Episodes IV and V first. This was a problem. I'd started seeing a girl from outside London, and this was to be her first visit to my home. I winced as I asked my Mum and Dad to keep her entertained that evening. Thankfully, that girl is now my wife!

Bob Levingbird, Stratford, U.K.

SIGN OF THE TIMES

It was 1977, I was 13 years old and thought *Star Wars* was a fad compared to *Star Trek*, which was staging a comeback via the convention circuit. One classmate who'd seen the film told me there was a character that acted just like me. My immediate response was "Yeah, Right."

That following weekend I went to see it. Transfixed by the music, my "inner cynic" gave way about 48 minutes later when a certain vest-wearing, blaster-totin' Corellian appeared on screen. I was hooked.

In 1978 word reached me that there was a *Star Wars* ride at the Jersey shore. By this time I had a home-made Han Solo costume, so my Dad took me down one day. It was crude, yet real enough to enjoy some *Star Wars* ambience.

In 1980, around the time *The Empire Strikes Back* was released, we convinced our drama department to put on a *Star Wars* parody we had written. It sold out all three nights. Our costumes were well-made as the drama department had a mini-staff of seamstresses.

A year later, the *Star Wars* ride came up in conversation, and I suggested we show up in costume for fun. The pier manager loved us and offered us all jobs running the ride that following season. *Empire* was re-released that summer and was playing at a theater close by our ride, so we promoted them and vice-versa.

All in all, that had to be my high point as a fan! Craig Bard, New Jersey, U.S.A.



OUT OF ORDER?

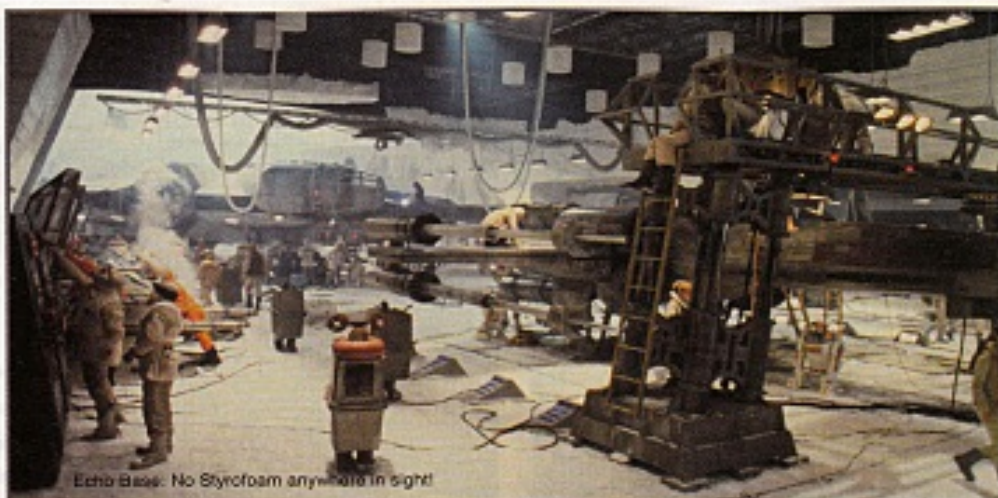
My first experience with *Star Wars* was when I was seven in the mid-1990s, watching my friend's video of the film. Catching the first five minutes, witnessing the overhead *Star Destroyer*, the droids, and, of course, *Darth Vader*, I was instantly enthralled. I borrowed the video afterwards, watched it, and fell in love with it.

My dad caught me watching it and, having seen it in 1978, was very enthusiastic. He told me there were more of them. "What's the next one?" I asked. He replied: "I think it's *Return of the Jedi*!"

So there I sat, a muddled seven-year-old trying to work out what on Earth was going on! Not really reading the opening crawl and then seeing the *Death Star* (which was only half blown up?) began a two-hour state of sheer confusion. Who's this guy with a T on his helmet? Who's this Lando guy? Why's Han frozen in whatever that is? Why is Princess Leia kissing him? Who's this hooded guy? I thought Luke's lightsaber was blue! Who's this green elf thing? Oh he's dead, it's OK. *Darth Vader* is Luke's father? I really think I missed something here!

I must say the serious confusion really put me off *Star Wars* for a few years! Then I saw *A New Hope* again on the big screen in 1997 and from then on I've been a huge fan ever since. It was only then in 1998 after the *Special Edition* videos came out that I finally got to see the best of the bunch, *The Empire Strikes*

Lando Calrissian



Back! Even though I've only lived just over half of the 30 years (I'm now 18) that *Star Wars* has, I still do feel immensely nostalgic about the whole experience. It still is a pretty big part of my life! I must admit even as a seven-year-old, I did kind of find it weird how first the Jedi would return and then the Empire would strike back to end the trilogy! John Ruddy, via email

What a bizarre experience John! That's certainly a unique way to have viewed the *Star Wars* trilogy. Thankfully, it didn't put you off for too long.

BATH WARS

First let me say that the new *Insider* format rocks!

A long time ago in a galaxy far, far away, my father changed my life. In May of 1977, he took me, his seven-year-old daughter, to see a little film called *Star Wars*. Thus began a lifelong indoctrination into a world populated by Jedi, Sith, and myriad other marvelous creatures.

While other girls my age played with Barbie dolls,

I took my *Star Wars* figures to Dad's softball games and pretended that every available pile of dirt was part of the sands of Tatooine. When my parents purchased a new television, I purloined the Styrofoam inserts in order to build a scale version of Hoth. I rigged up the bathtub with string so I could re-enact Luke and Leia's fabled swing across the crevasse on the *Death Star*!

Years later, I was fortunate enough to attend Celebrations II and III. The sights and sounds were beyond spectacular, but what struck me the most was the phenomenal sense of community, it was like spending a weekend with 30,000 of your closest friends.

To this day, I think back to that afternoon in 1977 - before any of us realized the sort of impact *Star Wars* would have on our lives. So thanks Dad, and "May the Force be with you... always."

Stephany Sofia Klein, Baltimore, U.S.A.

Great stuff Stephany. You can find out more about *Insider's* adventures at Celebration IV this year, starting on page 18. Check it out - and send in your stories from Celebration IV! ☺

BOUNTY HUNTERS

DAN MEETS THE MAN

Thank you very much, Daniel Shenett from Boston who emailed to share his photo depicting his meeting with George Lucas at the gala opening of the *Star Wars: Where Science Meets Imagination* exhibition at the Museum of Science in October, 2005.

Have you met Motti? Is Chewie your chum? Are you a pal of Palpatine? Have you been on a date with a Darth? Did you talk to Tarkin? We are calling a bounty on your photos with *Star Wars'* finest - each issue we will be giving away a prize to the best photo of a reader with a *Star Wars* celebrity, either a star in front of the camera or a member of the behind-the-scenes team.



"LORD VADER, THE FLEET HAS MOVED
OUT OF LIGHTSPEED, AND WE'RE
PREPARING TO.... AAAGH."

— ADMIRAL OZZEL

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MAKE SENSE!" — RICHARD LEPARMENTIER

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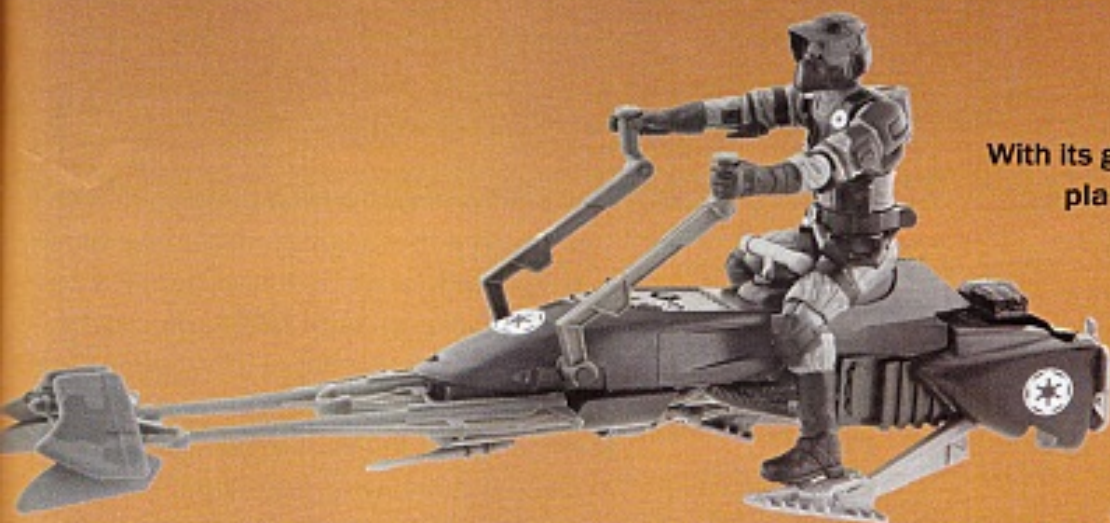
This is the last of a successful series of Clone Wars maquettes from Gentle Giant that started with Yoda. Now, add his Jedi Council partner to the collection. The worldwide edition size of this porcelain/resin maquette is limited to 1,000 pieces. It debuts on StarWarsShop.com in late July.

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Shadow Scout Trooper with Speeder Bike

Availability: StarWarsShop Web Site

\$25.00

With its ground-rattling AT-AT walkers and planet-destroying superlasers, the Galactic Empire isn't exactly known for subtlety. Some operations, though, require a quieter, stealthier approach.

The shadow forces deployed by the Empire's spymasters include stormtroopers dressed in special sensor-proof armor, able to strike swiftly and silently. The latest addition to these ranks is also the latest StarWarsShop exclusive from Hasbro.



The Shadow Scout Trooper wears the flexible lightweight armor of the Empire's biker forces, but cast in sensor-baffling black. Likewise, the scout's ride – an Aratech 74-Z speeder bike – is modified for stealthy missions and sneak attacks. This articulated action figure comes complete with a speeder bike, ready for play or display with a wrap around see-through package marked to signify its debut at Comic-Con International.

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R2-KT ACTION FIGURE AT STARWARS SHOP

R2-KT Action Figure

In loving memory of Katie Johnson, Hasbro and Lucasfilm Ltd. are proud to support the Make-A-Wish Foundation

Availability: StarWarsShop Web Site

\$10.00



Astromech droids are known to carry important messages, and it is especially true of this latest exclusive from Hasbro.

R2-KT is a loving tribute to the memory of Katie, and is created in support of the Make-A-Wish Foundation. R2-KT was created to honor Katie Johnson, a very special little girl who passed away from brain cancer on August 9, 2005 at the age of seven. Katie had a special wish to visit Walt Disney World, and Make-A-Wish Foundation made it come true.

The R2 Builders Club created a unique R2 unit especially for Katie, an idea that came from her sister Allie, who thought it would be great if Artoo could watch over Katie while she underwent treatment. The droid was named after Katie: R2-KT.

The 501st Legion approached Hasbro with the idea of producing a figure to commemorate R2-KT. This inspired Hasbro and Lucasfilm to help make more wishes come true for children like Katie. Hasbro and Lucasfilm together are donating \$100,000 in Katie's memory to the Make-A-Wish Foundations of South Carolina and San Diego.

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